

MUSICAL AMERICA



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CINCINNATI FESTIVAL BRILLIANT SUCCESS

**"The Children's Crusade" Draws
the Largest Audience of
the Series**

**Remarkable Array of Soloists in Bach's
"Passion"—Closing Night's Crowd Rivals
That Attracted by Pierné's Cantata—Un-
favorable Weather Conditions**

CINCINNATI, May 11.—The greatest May festival in Cincinnati's history reached a brilliant close last night. Although the weather conditions were most unfavorable throughout the entire week, the performances were attended by exceptionally large audiences and there was nothing to mar the artistic success of the concerts. From the first night, when Haydn's "The Seasons" was given, to the final performance everything moved forward most satisfactorily. The soloists did fine work throughout the week and the singing of the chorus under Conductor Van der Stucken's bâton was a source of wonder to both public and critics.

One of the largest audiences of the week attended the performance of Bach's "St. Matthew Passion" on Wednesday, and this great work was rendered in a memorable manner. To realize the composer's ideas Mr. Van der Stucken had a second chorus, representing the congregation, to intone the chorales. The regular chorus was divided into equal parts of the four voices, each having its own orchestral accompaniment. A choir of boys' voices from the public schools was also added. Lacking the obsolete instruments required in the original score, Mr. Van der Stucken rearranged the orchestral score most effectively. The work was given a masterful reading and was performed in a spirit of impressive dignity and reverence. Had it not been for the devotional character of the work, the audience could not have refrained from enthusiastic applause. Between the first part, which began at five o'clock, and the second, beginning at half-past eight, there was a dinner intermission of two hours.

There was a notable array of soloists, each of whom entered into the spirit of the music with convincing sincerity. It is rare, indeed, that so many distinguished artists are associated in one performance. They were Corinne Rider-Kelsey, Janet Spencer, Edith Chapman-Gould, Dan Beddoe, Edward Johnson, Tom Daniel, Herbert Witherspoon, Dalton Baker and Hans Seitz.

The only concert on Thursday was the matinée given by the Theodore Thomas Orchestra under the direction of Frederick Stock. At this performance the celebrated Chicago band and Mr. Stock won new laurels and, if possible, became more firmly established in the esteem of Cincinnati music-lovers. The program contained Beethoven's third "Leonore" Overture, Brahms's Symphony in F, which was introduced in this country by Mr. Van der Stucken, Richard Strauss's "Don Juan," the "Dance of the Seven Veils" from Strauss's "Salomé" and the prelude and finale of Wagner's "Tristan und Isolde." The soloist of the afternoon was Johanna Gadski, who sang an aria from Mozart's "Don Giovanni" and Isolde's part in the closing scene from "Tristan und Isolde." The German prima donna was at her best and was received with every manifestation of favor.

The performance of Gabriel Pierné's "The Children's Crusade" on Friday proved to be the

(Continued on page 4)



MIGNON GLORIA NEVADA

Daughter of the noted American soprano, Emma Nevada. Her début as "Rosina," in "Il Barbiere di Siviglia," in Rome a few weeks ago, augurs well for the realization of her mother's long-cherished dream for a brilliant career on the opera stage for her. The photograph is published by courtesy of the "New York Sun." (See page 8.)

CHICAGO MUSICAL COLLEGE TO HAVE FINE NEW HOME

**Building Will Be One of the Best of Its
Kind in America—Big Re-
cital Hall**

CHICAGO, May 11.—Arrangements were completed last week whereby the lease of the property in Michigan Avenue just south of the Auditorium Annex was transferred by Dr. F. Ziegfeld to James C. Heyworth for the purpose of erecting the Chicago Musical College building. It is promised to be one of the most ornate and monumental buildings on the most famous thoroughfare in this city, and will be complete in every detail for the appointed purpose.

There will be ladies' reception rooms, orchestra room, a club room for graduates; and a special floor will be given to the School of Acting. In addition to the studios and all that pertains to them there will be a concert and recital hall on

the first floor that will be second to none in the country. It will seat one thousand people and be completely equipped for recital or operatic performances.

This new home of the Chicago Musical College, which is promised for occupancy by January 1, will mark a new epoch in the architecture of educational structures. C. E. N.

Witherspoon for the Metropolitan

Herbert Witherspoon, the well-known American concert basso-cantante, has been engaged for the Metropolitan Opera House for next season. His voice has a range that places a wide variety of rôles at his command. He will make his first appearance as either Pagner in "Die Meistersinger" or König Heinrich in "Lohengrin." He has had experience in opera before, though never at the Metropolitan.

MELBA TO RETURN TO THE MANHATTAN

**Australian Prima Donna and Mme.
Tetrazzini Will Appear in
Same Cast**

**Latest Announcement Made by Ham-
merstein for His New York and Philadelphia
Opera Houses Takes Metropolis by Sur-
prise—Brilliant Season Assured**

The most important announcement yet published for the next opera season in New York is the news received last Monday that Nellie Melba will be heard at the Manhattan next season and that she and Luisa Tetrazzini will appear together in a number of performances.

According to the cable dispatch sent by Oscar Hammerstein, the Australian prima donna will begin her engagement in January. As the Puccini operas are to be incorporated in the Manhattan repertoire next year she will be heard again in "La Bohème," in which she appeared during the first season at the Thirty-fourth Street house, and also as *Tosca*, which she is to sing this Spring at Covent Garden. Another rôle she will essay at Covent Garden and will repeat here is *Desdemona* in Verdi's "Otello."

Mme. Melba as the principal woman star of Mr. Hammerstein's company last year took the most lively interest in the enterprise and promised to return for the second season. Owing to the illness of her father at his home near Melbourne, however, she remained in Australia, whither she went last Summer to attend him, until a few weeks ago, when she returned to Europe to be in readiness for the Covent Garden season, as she is a special favorite of the British royal family, and there she was scheduled to make her rentrée on Friday of this week in "La Bohème."

With both Melba and Tetrazzini, Mr. Hammerstein will have the two most brilliant coloratura sopranos now before the public, and it will require all his skill in diplomacy to keep their répertories from clashing. Mme. Melba, however, has a broader available repertoire than her Italian colleague, and of late she has evinced a strong desire to devote herself more to dramatic rôles than to the purely florid music of the earlier operas. Besides the Puccini and Verdi rôles already mentioned, she will doubtless be heard again as *Marguerite* and probably as *Juliet*, with a possibility of *Helene* in the Saint-Saëns opera promised by Mr. Hammerstein for the season recently closed, had she returned according to her original plans.

It is supposed that one of the operas in which the impresario intends to present both sopranos is "Les Huguenots," with Mme. Tetrazzini as *Queen Marguerite* and Mme. Melba as *Valentine*. The arrangements made with Mme. Melba hold good for the Philadelphia Opera House as well as for the Manhattan.

Venetian Palace for Kneisels

BOSTON, May 12.—Mrs. John L. Gardner has extended permission to the Kneisel Quartet to use the music room of her Fenway Court for a series of concerts. Five concerts will be given every Monday, from November to March. Tickets will be sold without restriction and it is believed the intimacy and freedom of the atmosphere of the music room in Mrs. Gardner's Venetian Palace will add materially to the enjoyment of the series.

WHERE AN AMERICAN COMPOSER LIVES AND WORKS IN ENGLAND



MR. AND MRS. SHAPLEIGH

LONDON, May 4.—Bertram Shapleigh is an American composer whose works are better known in England than in his own country. Nearly one hundred songs from his pen are now being sung in various parts of the United Kingdom and his larger orchestral works are also being played frequently. Only one other American composer, Horatio Parker, has ever had a hearing at a festival in England. Mr. Shapleigh's setting of Poe's "The Raven" as a cantata for chorus and orchestra was performed last week at the Middlesborough Festival.

Perhaps Mr. Shapleigh's most important work is an orchestral suite of five scenes from "Ramayana," one of the two great Sanskrit epics which are to India what the Iliad and the Odyssey are to Greece. The first movement, "Ayodhya at Daybreak," depicts the awakening of life in the ancient Hindu capital, where reigned King Dasaratha, the father of Rama, the hero of the epic. The second movement pictures the woodland life of the exiled hero and his bride amid the glories of tropical nature. The third represents the monkey war, and in this naïveté, humor



THE SHAPLEIGHS' HOME IN KENT

and picturesqueness are the dominant notes. The fourth movement, "The Mandalari's Lament," is the lamentation of the Demon Queen for her sovereign, who has been slain by Rama, and the fifth represents the festive return to his kingdom, on the death of his father, of Rama and Sita, his bride. As they near the capital, the hymn heard in the first movement as the hymn of the morning becomes the triumphal song of entry.

This work has already had five performances in England and is booked for many more next season. It is soon to be played in Los Angeles, and negotiations are pending for performances of it in other American cities as well. Of Mr. Shapleigh's songs, the favorite seems to be "Helen, Thy Beauty Is to Me," which is one of a set of five taken from the works of Edgar Allan Poe. On a recent concert tour through Holland Emma Nevada, the American soprano, made a marked success with Mr. Shapleigh's "Nachtlied," afterward reporting that it had been encored at every concert.

Mr. Shapleigh was born in Boston on January 15, 1871, his ancestors having belonged to an ancient Warwickshire family from near Stratford-on-Avon. He received practically all his educa-

tion in Boston, attending Harvard University and the New England Conservatory of Music. He has always been a great student, having devoted some time to painting and the general study of art, and taken special courses in theology, natural history, literature and oratory, besides taking his degree as doctor of medicine. Through it all, however, music predominated and he started his musical career as a pianist, which was interrupted for two years by an injury that befell one of his hands. He then decided to devote himself entirely to composition, a step he has never regretted. Ten years ago he and Mrs. Shapleigh left America and after four years of serious study in Germany came to England to live.

Mrs. Shapleigh is no less interesting a personality. Besides writing poetry that reveals genuine inspiration, many of her poems being set to music by her husband, she does all Breikopf & Haertel's German translations. She often sits by her husband's side all through the day and far into the night, making what might almost be mistaken for copperplate copies of his scores, so carefully and accurately are they done by her pen.

These artists live an ideal life at the home they

BERTRAM SHAPLEIGH AND FAVORITE PET



have established for themselves in the woods in England's "garden county," Kent, where flowers bloom and fresh vegetables grow all the year round. One of their favorite pets is Jocko, a most interesting monkey, who acts as their mascot. Mr. Shapleigh enjoys telling how Jocko, when his baby teeth loosened, allowed his master to put a string around them and pull them out, and how he himself put four of these in the end of the bâton which he used when conducting the first performance of "Ramayana."

Never have I met more deeply serious and sincere workers, who, nevertheless, at the same time, take an almost childish delight in the simple good things of life, and more than all in the beautiful spot they call home, where they live and work quietly, without forcing their talents. Almost the last thing they said to me when I visited them the other day was to congratulate MUSICAL AMERICA on the splendid work it has embarked upon in encouraging and stimulating American music and musicians all over the world. They assured me that it brings them much weekly enjoyment.

L. J. P.

GABRILOWITSCH COMING

Tour of Russian Pianist Will Be Under Loudon Charlton's Direction

Ossip Gabrilowitsch, the famous Russian pianist who met with such success on his American tour two years ago, is to return to America next season under the direction of Loudon Charlton. Gabrilowitsch is generally recognized as one of the greatest of the world's pianists.

A comparatively young man, he has been before the public for many years. His tours through every country of the world have made his name famous. When last in this country the pianist appeared with the most important orchestral

organizations as well as in recital, and his coming tour will be even more extensive. A series of New York recitals is planned.

Next Musicians' Convention at Buffalo

WASHINGTON, May 11.—At the Seventh Annual Convention of the American Guild of Musicians held here last week, Buffalo, N. Y., was chosen as the place for holding the next annual meeting, and the officers reelected were George L. Landsing, Boston, president; Thomas J. Armstrong, Philadelphia, vice-president, and H. F. Odell, Boston, secretary-treasurer.

"Pelléas et Mélisande" has had three successful performances at Lyons, France.

N. Y. U. SUMMER SCHOOL

Course in Music to Be Conducted by Dr. Frank Damrosch

New York University will open a school of music July 1 as a feature of its Summer session on University Heights. The school will be under the direction of Dr. Frank Damrosch.

Thomas Tapper will be principal of the school and will conduct courses in melody, writing and harmony. Professor Hollis E. Dann, Musical Director, Professor of Music at Cornell University; Miss V. E. Coleman, of the Institute; Emory P. Russell, Mrs. Thomas M. Balliet and Burton T. Scales will be in the faculty.

Courses will include elementary and high school music, sight singing, dictation, theory and choral instruction.

Boston Orpheus Society Concert

BOSTON, May 4.—Josephine Knight, soprano; Harriet A. Shaw, harpist; Erich Loeffler, cellist, and members of the Boston Symphony Orchestra, assisted the Orpheus Musical Society in its concert in Jordan Hall, Tuesday evening. The Orpheus Society is one of the oldest German male singing societies in the city, and is a very successful institution. Miss Knight sang with excellent effect and gave much pleasure to the audience.

D. L. L.

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MacDowell Fund Concert at Capital

WASHINGTON, D. C., May 11.—The Musical Art Society, under the direction of Herndon Mossell, gave a concert at the Columbia Theatre on Tuesday afternoon for the benefit of the MacDowell memorial fund. The Boston Festival Orchestra, under Emil Mollenhauer, assisted and both organizations did good work. A group of songs by MacDowell were sung by Mme. Florence Mulford and Dr. Frank Lawson, who were loudly applauded. Oscar Franklin Comstock rendered MacDowell's "Sonata Tragica" in good style. W. H.

Riccardo Martin Sails for Italy

Riccardo Martin, the American tenor, whose first season at the Metropolitan Opera House has been so successful, sailed for Genoa on Thursday. He will spend the Summer working on his repertoire for next season, returning to this country September 15, to take part in a five weeks' concert tour through the West as far as the Pacific Coast in company with Giuseppe Campanari, Marie Rappold and Josephine Jacoby.

Warren R. Hedden Reelected

Warren R. Hedden was again elected Warden at the meeting of the American Guild of Organists last week. The subwarden will be Mark A. Hewes.

INDIANAPOLIS HEARS HARPER AS "ELIJAH"

New York Basso Makes Profound Impression at Choral Society Concert

INDIANAPOLIS, May 11.—Notwithstanding that two of the soloists were ill and efforts to get substitutes failed, Mendelssohn's dramatic oratorio, "Elijah," as sung Friday night by the Roberts Park Choral Society at that church, was almost as strong as any that the society has presented during the past season. A big chorus with several soloists, one of whom has a national reputation as a singer of *Elijah*, was heard by a large and appreciative audience despite the uncertain weather.

Interest centered in *Elijah* as sung by William Harper, basso, of New York city, who gives a dramatic interpretation of the character of the great prophet. Mr. Harper is equal to all the demands upon him and is all that was claimed for him after his recent appearance with Walter Damrosch's New York Symphony Orchestra at the musical festival at Louisville, Ky., when he was hailed as "the country's greatest *Elijah*."

Mr. Harper has a deep, resonant voice of the

purest tone as well as the dignified bearing so essential in essaying the rôle of the prophet. His singing was very impressive, especially in the solo "It Is Enough." Mr. Harper's expressive tones—even the softest of them—could be heard in the most remote corner of the large auditorium.

Because of the illness of Mrs. Ruth Tevis Spencer and Ida Belle Sweeney, the two soprano soloists, the soprano parts were omitted. Edward Taylor, under whose direction the oratorio was presented, searched the city for a soprano familiar with "Elijah," but was unable to find one who would venture the part with so little time for preparation.

Raymond Lynn sang the principal tenor parts. Mr. Taylor, however, sang one solo. Mr. Lynn never made a better impression than he did Friday night, especially with his singing of the two beautiful arias, "Then Shall the Righteous Shine" and "If with All Your Hearts." Mrs. Ahbra Moorehead, contralto, of Terre Haute, sang the principal solos of that part, while Mrs. Aimée Evans sang the part of the queen. Mrs. Carrie A. Hyatt, at the organ, played the difficult and elaborate accompaniments without fault.

Geraldine Farrar has been taking a complete rest since she arrived in Paris, refusing all the invitations with which she has been bombarded to sing at private entertainments, as she wished to be fresh for her appearances at the Opéra Comique in de Camondo's "Le Clown," in which she sang in the Monte Carlo premiere two years ago.

BIG AUDIENCE FOR CARUSO IN BUFFALO

Margaret Keyes Wins Triumph as Assisting Artist at Enjoyable Concert

BUFFALO, May 11.—As was to be expected, one of the largest audiences of the season had assembled when Enrico Caruso made his long-awaited appearance in concert here in Convention Hall on May 8. Unbounded enthusiasm greeted the famous tenor when he first appeared to sing Verdi's "Celeste Aida," but after hearing the wondrous beauty and singular fascination of tone, the fervor of music-lovers was at its height. Each number was followed by storms of applause and no less than five encores were granted in addition to four program numbers, the last being a quartet from "Rigoletto," sung with Giulia Allen, Margaret Keyes and Henri Scott. Of these assisting artists, who were well received and each compelled to give an encore, Miss Keyes, who has a beautiful and appealing mezzo-soprano voice, won a distinct triumph. Master Kotlarsky, violinist, delighted the audience with several solos. Tullio Voghera played the accompaniments. M. B.

MUSICAL AMERICA CAMERA SNAPS DEPARTING MUSICIANS

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In the first photograph, reading from the left, are Miss Lambert, Mme. Sembrich and Alexander Lambert, the pianist; Mme. Sembrich and Wilhelm Stengel, her husband, are shown in the second picture; the third represents Ignace Paderewski and his American manager, Charles A. Ellis, of Boston, and in the last snapshot are Otto Goritz and his wife.

Andreas Dippel, administrative manager of the Metropolitan Opera House; Alfred Hertz, one of the three conductors thus far engaged for that institution, and Karl Muck, for two years director of the Boston Symphony Orchestra, sailed on the *Kronprinzessin Cecilie* Tuesday morning last, thus following by a week Mme. Sembrich, Wilhelm Stengel, Mme. and M. Paderewski, Alexander Lambert, Mr. and Mrs. Otto Goritz, Carl Junkermann, Josef Hofmann and Rudolf Ganz, who sailed on the *Kaiser Wilhelm der Grosse*.

Dr. Muck, accompanied by his wife, was carrying back a Boston terrier and a loving cup from the members of the Boston Orchestra, who presented them to him during his last concert. Dr. Muck says that while it is possible he will return to the United States, there has been no arrangement made making it possible for him to leave the Royal Opera House in Berlin for another year. He will go to Berlin immediately and during the middle of June will leave for Bayreuth for a five weeks' rehearsal before

conducting "Parsifal" and other operas. Mr. Dippel is going directly to London to hear the German chorus at Convent Garden and probably engage some members of it. He says he has no doubt of great success next season at the Metropolitan and that after his conferences with Mr. Gatti-Casazza he is sure the Opera House will have every advantage that zeal and knowledge can bring to its management. Nothing that can contribute to the brilliancy of the performances will be left undone.

"I intend," said Mr. Dippel, "to make a thorough search in Germany for new voices to be heard in the German operas next season, and while, of course, we have a large number of German artists under contract, there is always room for a few more good ones and half of my time abroad will be devoted to looking for them. I suppose I will have little leisure until I start on my real vacation toward the latter part of July." Mr. Dippel barely caught his boat owing to the break-down of his taxicab.

Brooklyn Girl Sings in Paris

PARIS, May 9.—Lucie Prendergast, the young Brooklyn soprano, made a most favorable impression at a musicale given the other day at the Dossert studios. She possesses a clear, powerful voice, adapted to grand opera. She is a protégée of Charles H. Bond, of Boston, whose generosity helped Geraldine Farrar in her musical

education. Aline Van Barentzen, a little fair-haired Boston pianist of ten years, delighted the assemblage with her playing.

The Lyceum of Rome is to be transformed into a conservatory. The Italian Minister of Public Instruction has given his formal promise that the project, which was conceived a long time ago, will be realized without further delay.

Theodora Ryder to Locate in Chicago

CHICAGO, May 11.—The well-known Chicago pianist, Theodora Sturkow Ryder, who has been located in Pittsburg, Pa., for the last three years, teaching and doing concert and lecture recital work, will return to Chicago in September. She will be remembered as having been a remarkably talented student of the late Carl Wolfsohn, and

has appeared in all the large cities in the United States in concert. She will open a studio early in September. C. W. B.

A new one-act opera entitled "Die Brüder," by Victor Boschetti, was recently produced in Breslau, Germany, along with Poldini's fairy opera, "The Vagabond and the Princess," as rewritten by the composer.



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LUIGI SAMOILOV

ITALIAN COMPANY'S
SECOND OPERA WEEK

Excellent Work Continued at American Theatre by Mr. Abramson's Forces

Ivan Abramson's Italian Grand Opera Company began its second week at the American Theatre with the familiar double bill of "Cavalleria Rusticana" and "I Pagliacci" on Monday night with Mme. Desana as *Santuzza*, in Mascagni's opera. Alessandro Arcangeli, Adolfo Pacini, Luisa Arbizzoni, Amalia Canzio and Mia Zarad comprised an ensemble which was most pleasing in its uniform work and vocal strength. Mr. Fornari, the conductor of the orchestra, had as ever his somewhat limited orchestra well in hand.

Mme. Desana made a charming *Santuzza* in appearance and sang with feeling and dramatic impersonation. *Turiddu* was sung by Delli Franci, who took the rôle of the faithless sweetheart. Pacini made a dramatically forceful *Alfo*, and in the scene with *Santuzza* immediately before the Intermezzo, he aroused much applause.

Arcangeli sang the prologue to "I Pagliacci" excellently and pleased the audience so much that he was forced to repeat part of it. Hardly less admirable in his performance was the work of Samoilov, who sang *Canio*. Paoloni was *Beppo*.

On Tuesday, "La Traviata" was given with Edith Helena as *Violetta*; at the Wednesday matinee, "Lucia," and on Wednesday evening, "Aida." For Thursday, "Il Trovatore" was scheduled; for Friday night, *Rigoletto*; for Saturday afternoon, "La Traviata" again with Mlle. Edith Helena, and for Saturday evening, "Faust." For Monday evening, May 18, Verdi's "Otello" is promised, with Arcangeli as *Iago* to Samoilov's *Otello*.

Mr. Benjamin in North Adams, Mass.

William Augustus Benjamin, tenor, Aage Vademar Smidt, violinist, and Mme. Marie Scotti, pianist, presented an enjoyable program at North Adams, Mass., on May 1. Mr. Benjamin sang DeKoven's "Farewell to the King's Highway," North's "I Arise from Dreams of Thee," d'Hardelot's "Out of the Darkness," Chaminade's "Trahison" and songs by Verdi, Strauss, del Riego, Richardson and Roedel, in a manner that won him hearty applause. Mr. Smidt and Mme. Scotti both won well-merited praise for their work.

Detroit Soprano to Give Recital

DETROIT, May 11.—Edah Carr Delbridge, one of Detroit's accomplished sopranos, will give a concert early next month, consisting of operatic songs and ballads. Mrs. Delbridge possesses a sweet lyric soprano voice of over three octaves, easily reaching E flat in alt.

Home Talent Appreciated

Members of St. John's Musical Association called on Mr. Henry Dunn, last Wednesday, to give him three cheers and present him with a vase of cut flowers.—*Musical Waterbury*.



MIA ZARAD

as the "Page" in "Les Huguenots"

MUSICIANS' FEDERATION
CONVENES IN ST. LOUIS

Pupils' Recital at Beethoven Conservatory
—Young People's String Orchestra Concert

ST. LOUIS, May 11.—The American Federation of Musicians is holding a convention here this week, from Monday until Friday evening. Saturday is "go as you please day" from sunrise till midnight.

The Beethoven Conservatory pupils gave a smart recital last Saturday afternoon, which drew an enormous crowd. This fine school of music has always been in the lead here and there are turned out annually artists that are making their mark in the musical world. Stanley Epstein, the young son of Professor Marcus Epstein, one of the founders of the school, is an unusually bright student of the violin. His rendition of the Intermezzo from "Cavalleria Rusticana" and Berger's "Amoureuse" was a piece of work which commanded the undivided attention and admiration of the audience.

Another concert of note among amateurs this week is Victor Lichtenstein's "semiannual" of the Young People's String Orchestra. Capable orchestra players of this and other cities have graduated from this institution. Professor Lichtenstein is one of the foremost teachers of the violin and enthusiastic about his string orchestra, to which he devotes himself practically without remuneration.

Delmar Garden will begin its Summer season in June with "The Fortune Teller" and continue to run musical comedies till the last week in August. E. H.

Mr. Agramonte's Summer Plans

Emilio Agramonte, the New York vocal teacher, is to spend the Summer in Kansas City, where he has a large class of teachers and students.

Harold Bauer Sails Saturday

Harold Bauer will sail on the *Minnetonka* on Saturday, May 16, after a successful season under Loudon Charlton's direction.



DELLI FRANCI

TWO SOCIETIES FOR
COMPOSERS MERGED

Wa-Wan Forces and Boston Organization Unite to Continue Work

BOSTON, May 11.—The annual meeting of the American Music Society took place on Wednesday of last week, in the hall of the Twentieth Century Club. A recital of songs and piano music by American composers was given by John Beach, pianist and composer, of Boston, and Harry Barnhart, tenor, of New York. The two most striking items on the program were the compositions by Frederick Ayers and Noble Kreider. The former's "Sea Dirge" is purely imaginative and suggestive to an unusual degree. The latter's "Impromptu" contained good melodic material handled with much felicity.

After the program had been given, Arthur Farwell spoke of his purpose of merging the Wa-Wan Society of America and the America Music Society into one organization, under the latter title, and this proceeding was heartily endorsed by those present.

Mr. Farwell and Mr. Beach discussed the future of the American composer. It was advised that the American composer should discard the antiquated art forms of Europe, and proceed to write in a practical, simple style calculated to place the production in the reach of small organizations and modest amateurs.

The suggestion was made that in the future, the programs of the society consist of compositions by contemporaneous Europeans, as well as Americans, in order that the productions of the different schools might be criticised and compared.

PADOVANI MAKES A HIT

Prima Donna of [New Opera Company] Sings Well in Boston Début

BOSTON, May 12.—The Knickerbocker Grand Opera Company opened its season of one week of opera at the Majestic Theatre last evening and introduced to Boston Mme. Adelina Padovani as *Lucia* in a noteworthy production of Donizetti's "Lucia di Lammermoor." G. Merola conducted.

The cast included also Mme. Perego, V. Barili, G. Pimazzoni, Olinto Lombardi and A. Paoloni. It was clearly apparent from the spontaneous outburst of applause that the performance gave

far more than ordinary pleasure to an audience which entirely filled the theatre. Mme. Padovani unquestionably scored a success, particularly in the mad scene, a portion of which she repeated after thunderous applause and cries of "bravo." Mme. Padovani has some extremely high notes, and these she used with telling effect in the mad scene and earlier in the performance. Her acting was good and she can be said to have made a most favorable impression on this her Boston début. D. L. L.

Elsie Playfair Not Dead, After All

PARIS, May 10.—The report recently published in several of the French papers and also in America that Elsie Playfair was dead has proved to be incorrect. The young violinist's manager thinks the rumor was spread by some one prompted by an unworthy motive. Miss Playfair is so much alive that she will give a concert with the Colonne Orchestra in the Salle des Agriculteurs on June 1.

CINCINNATI FESTIVAL

(Continued from page 1)

greatest attraction of the entire festival. Music Hall seats 3,623 people, and early in the day the last seat for the performance had been sold. Long before the doors opened at Music Hall the crowd began to gather, and although it was generally known that no seats were available the determination of the people to get in was not to be thwarted and standing room tickets were eagerly purchased. For an hour the ticket-takers at five large doors were kept busy and when the time for the performance arrived it was necessary to call upon the trumpeters of the orchestra to sound a call and warn people to find their seats and avoid confusion. Extra policemen and firemen were on hand to look after the safety of the people and when the audience was finally seated and Conductor Van der Stucken and the soloists came upon the stage an inspiring spectacle was presented, with the orchestra in the foreground, the Festival Chorus of 500, augmented by 700 children from the public schools, filling the immense loft erected for this purpose at the rear of the stage, and with the most brilliant audience of the entire festival. It is a trite saying that the hall was taxed to its capacity, but some idea of the size of the audience may be gained from the fact that 1,700 people were standing in the rear of the seats on the various floors.

The manner in which Pierné's beautiful work was given fully justified the enthusiastic interest of the public, and Mr. Van der Stucken was warmly congratulated upon the artistic completeness of the performances. On Saturday afternoon, at the second miscellaneous concert, Mme. Schumann-Heink was the soloist, and right royally was the distinguished German contralto received. Her numbers were "My Heart at Thy Sweet Voice" from "Samson et Dalila," "Brangäne's Warning" from "Tristan und Isolde" and three Schubert songs, "The Young Nun," "Death and the Maiden" and "The Erlking," all of which were given in her most effective style. The orchestra once more made a fine showing in Beethoven's Seventh Symphony and two Wagner excerpts, the "Waldweben" from "Siegfried" and "Siegfried's Rhine Journey" from "Götterdämmerung."

The demand for tickets for the Saturday night concert was almost as great as for the previous evening. Before noon Saturday the supply of tickets at the box-office was exhausted and would-be purchasers were making vain efforts to buy tickets from the hotels and other large subscribers. Mrs. Rider-Kelsey's beautiful soprano voice and Miss Spencer's luscious contralto were finely effective in Debussy's "The Blessed Damsel," sung by the women's chorus.

Mr. Johnson took the solo in Liszt's "Psalm XIII" with the remarkable clarity of voice and poise characteristic of this artist, and the chorus did excellent work in this number, as in also Grieg's "Olaf Trygvasson." In this Grieg work Mr. Beddoe won another pronounced personal success and Mr. Baker also contributed valuable assistance. Mme. Galski sang two solos, "O, du Abscheulicher" from Beethoven's "Fidelio" and "Dich, theure Halle" from Wagner's "Tannhäuser," and the orchestra rounded out the program with the prelude to "Die Meistersinger" and Georg Schumann's "Liebesfrühling" Overture.

On Tuesday morning the Board of Directors of the Cincinnati Symphony Orchestra Association held their regular monthly meeting in the Union Trust Building and it was expected that some definite announcement in regard to the plans for next season's symphony concerts would be made, but Mrs. C. R. Holmes, President of the Orchestra Association, announces that nothing will be decided until the meeting of the stockholders, which will be held on May 25.

F. E. E.

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HEBREW CHORUS GIVES CONCERT IN BALTIMORE

Meyerbeer Singing Society Entertains with
Fine Program of Choral
Numbers

BALTIMORE, May 11.—The Meyerbeer Singing Society gave an excellent concert at Philanthropy Hall Tuesday evening, under the direction of Abram Moses. The chorus sang Mendelssohn's "To the Sons of Art," cantata for male chorus and piano; Brewer's "All Through the Night," and Damrosch's "Seal's Lullaby," with baritone solos by J. Miller; chorus, *a cappella*, Spicker's "Now Ope Thy Door," Mendelssohn's "Oh! How Calm" and "It Is Ordained," and Veit's "The Beetle and the Flower"; Brewer's "Serenade," with baritone and tenor, Alfred Goodman and M. Goldberg; Sullivan-Brewer's "Lost Chord." Martha Nathanson, pianist, played Chopin's Nocturne in D Flat and MacDowell's Concert Etude in F Sharp.

J. Miller, baritone, sang Wagner's aria "The Evening Star," Alfred Goodman sang Schubert's "Good Night," accompanied by the chorus. Koschat's "Forsaken" was well rendered by the quartet, consisting of E. Blumenthal, S. Wolkovsky, Alfred Goodman and J. Miller. Rose Gorfine, of the Peabody Conservatory, was a delightful accompanist.

The Meyerbeer Singing Society is composed of twenty-four Hebrew male voices. It was organized three years ago.

Abram Moses has been directing the chorus for two years, during which time the organization has made rapid strides. He has been assisted by Rose Gorfine.

The officers of the society are Nathan Cohen, chairman; Samuel Leon, vice-chairman; Abraham Ginsberg, treasurer; Max Goldberg, recording secretary; Alfred Goodman, financial secretary; Isidor Cantor, librarian; Sam Wolkovsky, sergeant-at-arms; trustees, M. Rubinstein, E. Goldberg and B. Shafferman.

W. J. R.

LILLA ORMOND'S RECITAL

Boston Contralto Assisted by Bessie Bell
Collier, the Violinist

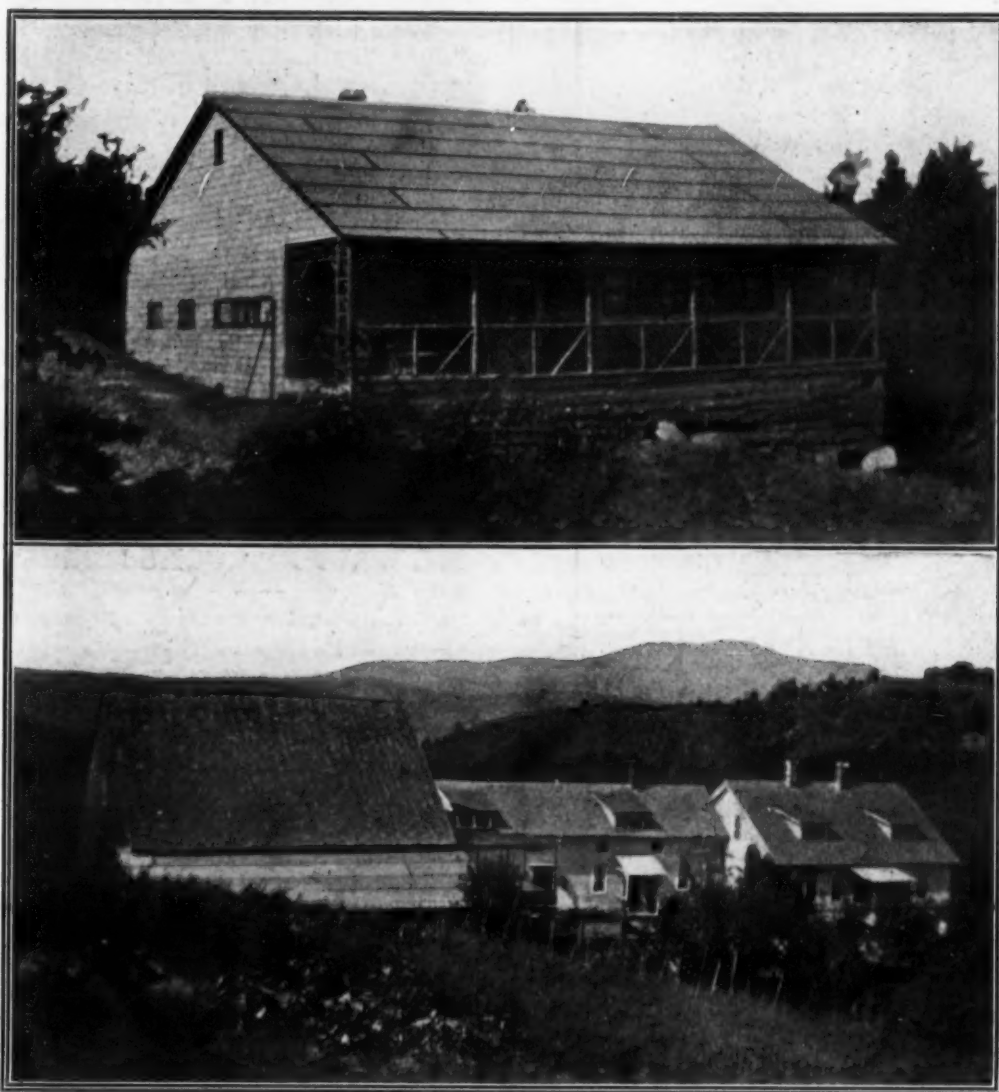
BOSTON, May 12.—One of the interesting recitals of the season was given recently at The Fenway, by Lilla Ormond, the talented young contralto who has met with such marked success in her concert and recital work this season. She was assisted by Bessie Bell Collier, violinist.

Miss Ormond's numbers, which were divided into two groups, included the following: Debussy's "Récit et air D'azael" (L'enfant Prodigue), Fauré's "Clair de Lune," Gounod's "Envoi de Fleurs," Colburn's "Chanson du Soir," Schlieder's "La Chanson du Vent," Grieg's "Prolog," La Forge's "Like the Rosebud," Elgar's "Where Corals Lie," Quilter's "Now Sleeps the Crimson Petal," Rachmaninoff's "Spring Song." Miss Collier played two groups of numbers acceptably.

Miss Ormond has a rich contralto voice, and she sings with a spontaneity and freshness and with a technique that never fail to make a profound impression upon her audience. Miss Ormond sang at a recital with Miss Foote, daughter of Arthur Foote, the distinguished Boston composer, in Chickering Hall, earlier in the season, and has appeared in numbers of recitals, oratorios and concerts in the East as well. Her season's engagements included one at the White House in Washington, where she sang before the President and his guests.

D. L. L.

Where Music Students Will "Camp Out" and Study During the Coming Summer



VIEWS OF SUNNY HILL FARM

BOSTON, May 12.—Mme. Caroline Gardner Clarke-Bartlett, one of Boston's most distinguished voice teachers, will open her Summer school at Waterloo, N. H., the last of June, and it is apparent from the bookings already made that there will be a full class of students. Mme. Bartlett will have the assistance in her teaching this Summer of Winburn B. Adams, who is one of her most successful pupils, and Mrs. Cora E. Bailey as répétiteur and accompanist. There will be instruction in languages in accordance with Mme. Bartlett's principles of tone production.

Mme. Bartlett's school is an ideal institution in many ways. "Sunny Hill Farm" is located 1,100 feet above the sea level in the foothills of the White Mountains, 100 miles from Boston. The dry, invigorating air, the complete quiet and unexcelled appointments of the "farm" all afford complete relaxation.

One of the features of the course is the series of lectures given by Mme. Bartlett, presenting her ideas from the theoretical standpoint. These lectures precede practical demonstration.

The course of study at the school covers ten weeks, from June 29 to September 5. In addition to the commodious farm building are numerous camps and bungalows for the use of those students who desire to "camp out." The large music room used for class work and for recreation, such as dancing and lectures, is shown in an illustration with this article and also a good view of the farm buildings and surrounding mountainous country.

Some of the results Mme. Bartlett has obtained with her pupils this season will be demonstrated at her pupils' recital at The Tuileries May 30.

D. L. L.

EINTRACHT ORCHESTRA PLAYS

Conductor Louis Ehrke Wins Another
Triumph in Newark, N. J.

NEWARK, N. J., May 11.—The concert last Monday night of the Eintracht Orchestra, Louis Ehrke, director, was, without question, the best ever given by this progressive organization. The program, consisting entirely of orchestral numbers, included Weber's "Oberon" Overture, MacDowell's A Minor Suite, the ballet music from Moszkowski's "Boabdil," Handel's Largo and an excerpt from Wagner's "Das Rheingold." John Spargur played the violin solo in the Largo.

The success of the concert reflects great credit upon the painstaking efforts and artistic discretion of conductor Ehrke, who has ever been identified with the best in Newark's musical progress.

Norah Blanche Robinett, violinist; Mabel Martha Moore, pianist, and Charles S. Wengert, baritone, gave a faculty recital at the New Concord, Ohio, conservatory on April 28. Their program included numbers by Brahms, Wieniawski, Musin Verdi, Remenyi, De Beriot, Schubert and Raff.

HOW MRS. CLARK-SLEIGHT'S PUPILS HEAR THEMSELVES

New York Teacher Makes Talking-Machine
Records of Students' Singing to
Illustrate Criticism

Elizabeth Clark-Sleight, the well-known New York teacher of the art of singing, has devised an ingenious method of helping pupils to a quicker realization of desired results. The device in its working out will provide a "royal road" to many students, in enabling them to view their own work from an impersonal standpoint.

Mrs. Clark-Sleight has made talking-machine records of the singing of several of her pupils who in thus hearing themselves objectively can detect the more readily the defects they are working to eradicate. This realizes the musician's version of Burns's celebrated quotation, "Would I had the grace to give us, to hear ourselves as others hear us." The student can listen to his own voice with undivided attention, without having to concentrate his energies on how he is producing his tones and enunciating and at the same time try to hear the results as they impress the disinterested listener. Moreover, records made at regular intervals of a few months will illustrate to him what progress he is making, which will be of incalculable advantage, for every student knows how difficult it is to perceive what headway he may be gaining.

Already Mrs. Clark-Sleight has had excellent results from this ingenious employment of a talking-machine in her work with her pupils. Incidentally the ear is made more alert, and a large percentage of the nerve-exhausting effort that is expended under ordinary circumstances by the conscientious student in trying to realize the full extent of faults of production is eliminated.

This popular teacher will spend the Summer months this year at Sag Harbor, L. I., whither many of her pupils will follow her to continue their work without interruption.

YORK CHORUS SINGS

Schubert Choir Gives Spring Concert, Directed by Henry Gordon Thunder

YORK, Pa., May 11.—New laurels were won by the Schubert Choir at its annual Spring concert in the opera house in this city Thursday evening. The 225 trained singers presented a varied program of choral numbers in a manner that surpassed the previous efforts of the organization. The participation of Mrs. Elsie Baker Linn, contralto, and Leo Schultz, cello virtuoso, gave extra artistic finish to the concert.

The remarkable progress of the choir under the direction of Henry Gordon Thunder was demonstrated before a fashionable audience of music-loving people, including visitors from Lancaster, Harrisburg and Hanover. The promoters of the organization are so pleased that plans will be perfected in the near future for the organization of a Schubert Symphony Orchestra in connection with the choral work.

W. H. R.

Mme. Eleonora de Cisneros sailed this week for Europe after her season at the Manhattan Opera House supplemented by her concert work under Loudon Charlton's management. Mme. de Cisneros will return to America next season and will devote at least part of the year to concertizing under the same management. Her recent work at Boston, Springfield and Richmond aroused great enthusiasm.

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AMERICAN SINGER RETURNING

Mrs. Lewis Avery North Leaves Berlin and Will Reopen Minneapolis Studio

BERLIN, May 5.—Mrs. Lewis Avery North, of Minneapolis, Minn., who has spent the last two years in the studios of Alexander Heinemann, the noted German baritone, as both student and assistant teacher, leaves Berlin early this month for London, whence she will sail for America to reopen her studio for vocal students.

While in London she will give a song recital at Aeolian Hall, with the assistance of Mr. Heinemann. She has made several public appearances in Germany this Winter with gratifying success, and in April she sang in Copenhagen, winning warm praise from the Danish critics. The *Dannebrog* said of her singing: "The beautiful, fresh soprano voice of Mrs. Lewis Avery North was a treat to the public. She is a singer who has mastered the art of singing." Mr. Heinemann has paid Mrs. North the compliment of appearing on her programs frequently in duets with her, besides contributing solos, and is warm in praise of her ability, both as singer and teacher. J. M.



MRS. LEWIS AVERY NORTH

Minneapolis soprano who has been an assistant teacher in Heinemann's Berlin studio

SING IN NEW BEDFORD

Katherine Ricker and Willard Flint Assist Mabel Adams Bennett

BOSTON, May 12.—Katherine Ricker, contralto, and Willard Flint, bass, both of this city, were assisting artists at a concert given by Mabel Adams Bennett, pianist, in New Bedford, Mass., last week Tuesday evening.

Speaking of the recital the New Bedford *Morning Mercury* said in part: "Miss Ricker has a rich contralto voice of very agreeable quality and her conceptions and interpretations were alike of a high standard. She sang most agreeably alone, and in her duets with Mr. Flint. Mr. Flint has a beautiful bass voice, and uses it worthily. One does not often hear a bass with so lyric a quality in his tones, and with such flexibility of execution as this artist displays."

D. L. L.

American Songs in Minneapolis

MINNEAPOLIS, May 11.—Alfred Wiley gave the sixth recital of living composers at the Auditorium Annex last week, assisted by Alma Olsen, soprano, and J. Austin Williams, tenor. The program represented the highest standard of American compositions, including works by Chadwick, Mrs. H. H. A. Beach, Gerrit Smith, Homer, Foote and the local composer, W. Rhys-Herbert. E. B.

FESTIVAL IN BELOIT, WIS.

University of Wisconsin Orchestra Gives Two Concerts with Soloists

MADISON, Wis., May 11.—The largest May festival ever held in the city of Beloit has just taken place, and the leading feature was the rendition of Handel's "Creation" by the University of Wisconsin chorus and orchestra.

The orchestra, consisting of forty members, has recently given the last home concert in the Fuller Opera House. The engagement marked the close of the fourth successful year of the orchestra, which is under the direction of Herman E. Owen, of the school of music of the University of Wisconsin.

The Madison concert was on the largest scale of any of the efforts of the orchestra, which was assisted by Jeanne L'Hommedieu, soprano; Edgar H. Zobel, trombone; Mary Bewick, piano, and the Girls' Glee Club of the University.

M. N. S.

MILWAUKEE CHORUS SINGS

George Hamlin the Soloist at Season's Closing Concert

MILWAUKEE, Wis., May 11.—The presentation of the "Damnation of Faust" by the Musical Society of Milwaukee closed the season of concerts as far as choral works are concerned.

The performance was a brilliant one, and much credit was due to Hermann Zeitz, who conducted the difficult work. The sudden changes of light and shade, the bold rhythm made the composition of Berlioz most interesting and fascinating to the Milwaukee audience.

George Hamlin sang the part of *Faust*, and the large chorus did especially fine work in the Chorus of Sylphs and Gnomes. The Thomas Orchestra of Chicago was as good as ever, and commanded the usual applause. M. N. S.

André Tridon Succeeds H. N. Morse

Harry N. Morse, manager of the New York Symphony Society, has resigned that position in order to devote himself to his extensive business interests. His successor as business representative of the Damrosch Orchestra will be André Tridon, the well-known lecturer and magazine writer. Mr. Tridon's office will be in Carnegie Hall.

Young Bianchi, the Italian composer, whose new setting of "Faust" made a good impression in Florence at its recent *premiere* is only twenty years old.

BOSTON CHOIRS IN CONCERT

Combination of Church Musicians at Annual Festival of Singers' Guild

BOSTON, May 11.—There were large congregations at the Church of the Messiah and at St. Paul's Church on the evening of Wednesday, May 6, to listen to music by the combined choirs of the churches of the Messiah, William A. Paull, choirmaster; St. Mary's, East Boston, Louis T. Phelps, choirmaster; St. John's, Lowell, Frederick O. Blunt, choirmaster, and Holy Trinity, Marlboro, Harold B. Simonds, choirmaster.

Mr. Paull was choirmaster over 150 men and boys and John T. Marshall presided at the organ. The occasion was the eighteenth annual festival of the first and second sections of the Choir Guild, one given at the Church of the Messiah and the other at St. Paul's Church, where Warren A. Locke was choirmaster and Albert W. Snow was at the organ.

PARIS TO HEAR CARUSO

Metropolitan Tenor Will Appear at the Opéra in "Rigoletto" Next Month

PARIS, May 9.—It is now arranged that Enrico Caruso will make his first appearance at the Paris Opéra some time next month at the charity performance to be given in aid of the pension fund of the French Society of Dramatic Authors and Composers. The tenor's services have been secured through the instrumentality of Gabriel Astruc, the impresario acting in collaboration with Otto H. Kahn, of the Metropolitan.

Caruso will appear in "Rigoletto," and special permission will be given by the French Minister of Public Instruction for the tenor to sing his rôle in Italian. The rôle of *Gilda* will be taken probably either by Tétrazini or Melba.

Paris has long wanted to hear Caruso, and this will be the first opportunity except on the concert platform. It will also be the first time that the opera will be sung in a French national theatre in any language but French.

Is Your Laugh Chromatic?

Have you developed a chromatic laugh? The chromatic laugh, according to the latest London advices, is to be the laugh of the future, and should be diligently encouraged by all those who have the welfare of the race at heart.

The chromatic laugh is the scientific development of the natural "musical laugh" now so rare.

The whole question of pleasing and displeasing laughter is merely one of voice production, and a rigorous campaign of proper voice production is being advocated by educational authorities at present.

Commenting upon the harsh, nerve-tearing sounds that do duty for laughter with 90 per cent. of town-dwelling people, the lower classes particularly, no less an authority than Dr. Cummings, of London, the principal of the Guildhall School of Music, expressed the opinion that proper voice training in the schools would produce a race of musical-voiced men and women.

"Voices and laughter have degenerated, even in my time," said Dr. Cummings, "and I attribute it greatly to modern surroundings."

"The voice of the street arab, more particularly the girl, is terrible. The cause of this can, I think, easily be found in the tremendous noise of the streets."

"The children spend much of their time in the streets, and are forced to shout in order to make themselves heard. The result is a race of harsh-voiced people, and the harsh voice means a harsh laugh."

"If you teach a person to speak properly, you will teach him to laugh properly, and I have long advocated the training of the voice in all schools."

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Frederick W. Wodell Well Known
as a Choral Conductor and
Lecturer on Music

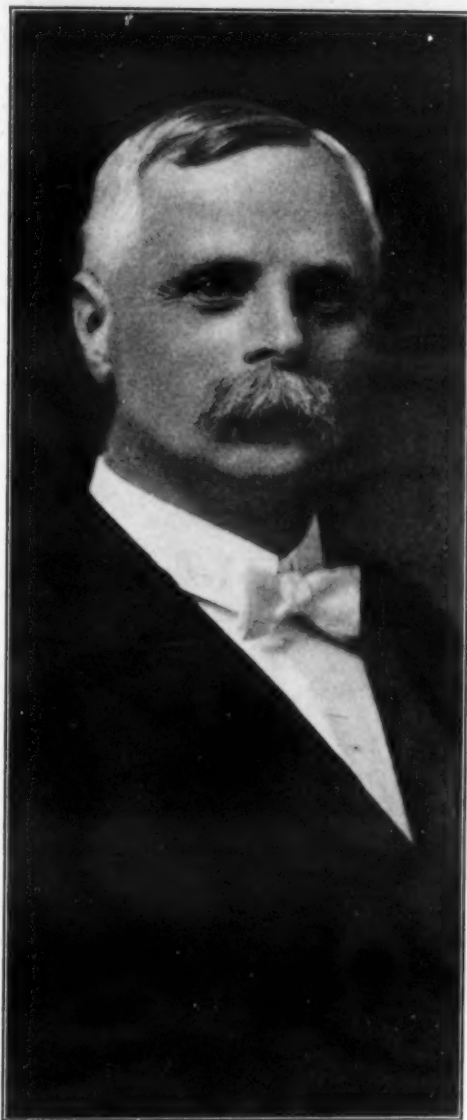
BOSTON, May 12.—At the closing meeting of the season of the People's Choral Union, held in Jordan Hall a week ago Sunday, the new acting conductor of the society, Frederick W. Wodell, of this city, was introduced to the society by President H. G. Pickering, and made a short address in which he expressed the desire to fulfill his part of the work in the society to the best possible advantage. As told in a previous issue of *MUSICAL AMERICA* Samuel W. Cole, for several years the conductor of the society, has been obliged to retire on account of an injury he received to his arm and shoulder recently.

He resigned as conductor, but was finally prevailed upon by the society to take a year's leave of absence. The executive board of the society invited Mr. Wodell to become the acting conductor for the season of 1908-9.

Mr. Wodell is a well-known choral conductor of wide experience. He has given in Boston, with good soloists, chorus and orchestra, "Elijah," "The Redemption," Gade's "Crusaders" and several smaller compositions of high grade, and in other cities Mr. Wodell has given "The Messiah," "Samson," "The Creation," and others.

The extent to which Mr. Wodell has given his attention to choral work and conducting is shown by his excellent text-book "Choir and Chorus Conducting." This is a standard work of marked excellence which goes into the question of conducting and training of choirs and choruses in the most exhaustive way. Over 3,000 copies of the book have already been sold and it is to be found in practically all public libraries in the country.

As an experienced teacher of singing Mr. Wodell is well known in the United States and Canada and has frequently lectured before the New York State and the National Music Teachers' Associations on "Vocal Teaching." He has brought out pupils who have been suc-



FREDERICK W. WODELL

cessful in opera, oratorio, concert and teaching. Mabel E. Bradford, a young soprano from Mr. Wodell's studio, is to tour as first soprano and soloist with the Boston Ladies' Quartet through the South next season. D. L. L.

MUSIC IN PHILADELPHIA

Two Opera Companies Attracting Attention This Week—Matinee Musical Club Closes Its Season—Three Days' Festival to Be Given by Church

PHILADELPHIA, May 11.—The Aborn Opera Company, at the Grand Opera House, and the Boston English Grand Opera Company, at the Lyric Theatre, are performing to large audiences and have received most encouraging criticism from public and press. A strongly contrasted double bill of grand and comic opera is being given this week by the Aborn Company in the presentation of Mascagni's "Cavalleria Rusticana" and Gilbert and Sullivan's merry "Pinafore."

In the former, Harry Davies and Umberto Sacchetti will alternate in the tenor rôles of *Turridu*, and Harry Benham will be heard as *Ralph Rackstraw* in "Pinafore."

Other principals of the Company who will appear are Bertha Shalek, Alice Kraft Benton, Harry Luckstone, George Kunkel and Hattie Arnold.

The Boston Company has for its leaders this week "Lohengrin" and "La Traviata." Wagner's opera will be given at all the performances during the week, except to-morrow evening and at the Wednesday matinée, when the popular Verdi work will be sung. The two casts will include all the principal singers of the Company.

The Hahn String Quartet will give its last concert for the season at Griffith Hall Friday evening, assisted by Lilian Briggs Fitz-Maurice, pianist. The Hahn Quartet has had a very successful and encouraging season.

The Matinée Musical Club of Philadelphia

has just closed its season after a highly successful year. It has shown its appreciation of the assistance of Dorothy Johnstone, harpist, and Edward Shippen Van Leer, tenor, by making them complimentary members of the club.

A well-attended violin recital was given this evening by Samuel Green, at No. 822 N. Broad Street, with the assistance of Ethel Flynn, soprano; Edward Hoffmeister, pianist, and Albert Zinger, violinist. Mr. Green played Spohr's Concerto, No. 8; compositions by Dönt and Bach, and, with Mr. Hoffmeister, a sonata by Haydn.

A three days' musical festival is to be given by the choir of the Lutheran Church of the Incarnation May 15, 18 and 20. Several important musical works will be presented, including, at the last concert, Mendelssohn's Oratorio, "St. Paul," with Mrs. William Slaugh, Mrs. Russell King Miller, William H. Pagdin and Joseph G. Sullivan as soloists. The program on the 15th is made up of various selections by the choir, with Helen F. Voshage, soprano, as soloist. The second concert on the 18th will be given by the Hahn String Quartet. Rev. Nathan R. Melhorn, the pastor of the church, is the leader of the choir. He is an accomplished singer and musician.

A series of organ recitals will be given at St. Michael's Church, Germantown, beginning next Saturday afternoon. The program for the first recital is selected from the works of Bach,

Mendelssohn, Thiele, Freyer and others and will include several compositions not often heard.

The second and final organ recital for the season at the First Baptist Church will be given to-morrow evening with the following organists taking part: Arthur B. Jennings, Norman T. Eachus, Frederick Maxson, Frank C. Haenle and James E. Corneal. Solos will be sung by Frank W. Oglesby, tenor.

The Centenary Chorus of the Centenary M. E. Church will give a concert in the church next Thursday evening assisted by Abbie R. Keely, soprano; Susanna E. Dercum, contralto; Philip W. Cooke, tenor; Henry Hotz, bass, and E. C. Hammann, pianist. Mendelssohn's "Hymn of Praise" will be a feature of the program.

Students of the academic department of the Pennsylvania Conservatory of Music will give a piano recital next Friday evening at No. 1616 North Sixteenth Street. Selections from many of the noted composers will be rendered by Alfred Blythiner, Agnes Gillespie, Ethel Potts, Mrs. W. Edwards, Catherine Hallahan, Elsa Spencer, Katherine Cochran, Gertrude Magoun, England Coston, Marion Potts, Irene Thomas, Lydia Parker, Hazel Skinner, Alma Fitzgerald, Violet Johnson and Pearl Gotwals. The director of the conservatory, Vivian Engle, will preside.

The presentation of certificates will be the feature of the fifty-first concert by the pupils of the Leefson-Hille Conservatory of Music next Saturday evening in Musical Fund Hall. The fortunate ones will be Emily Muench, Alice Zahm, Edna Reisser and Caroline Quintin, of this city; Fannie Fronefield, of Wayne, and Elsie Hartzel, of Chalfonte, Pa.

For the benefit of the Women's Homeopathic Hospital, Agnes Thompson-Neely, soprano; Joseph S. McGlynn, tenor, and Frederic G. Rees, bass, voluntarily assisted at a concert, followed by a May dance this evening in Columbia Hall. A large and fashionable audience attended.

At a musical to be given to-morrow evening in Griffith Hall a varied program will be furnished by the following: Laura Burrough Lemmon, Irene Merritt, sopranos; Marguerite Elizabeth Loft, Elizabeth Aiken Quimby, contraltos; Dorothy Johnstone, harpist, and Marion C. Ritchie, pianist.

The Camden Choral Society, consisting of more than 100 voices, under the direction of George W. Wentling, will give a musical festival in the Camden Theatre Tuesday evening of next week. Barnett's setting of Coleridge's poem, "The Ancient Mariner," will be sung, accompanied by members of the Philadelphia Orchestra, conducted by C. Stanley Mackey, with the following soloists: Clara Yocum Joyce, contralto; W. H. Pagdin, tenor, and George G. Strauss, baritone. S. E. E.

FESTIVAL IN COLUMBUS, OHIO

Louise Ormsby and Tom Daniel Score
Successes at Oratorio Concert

COLUMBUS, OHIO, May 11.—The leading musical event of the past week was the festival of music given by the Columbus Oratorio Society in Memorial Hall on Monday and Tuesday, May 4 and 5. Under the direction of William E. Knox the chorus did splendid work in both "St. Paul" and "Tale of the Viking."

The soloists were Louise Ormsby, soprano, who scored a distinct triumph; Lillia Snelling, contralto; H. Evan Williams, tenor, and Tom Daniel, bass, whose singing proved to be a delight. Jessie Crane was accompanist.

The Ziegler-Howe Orchestra accompanied the singers both evenings in an admirable manner. The whole festival was up to their usual high standard. H. B. S.

A new choral work by Hans Pfitzner, entitled "The Flowers' Revenge," for women's chorus, alto solo and orchestra, was introduced with success at a recent concert in Strassburg, Germany.

PHILADELPHIA SINGERS
IN CHORAL CONCERTCantaves Chorus Gives Fine Program Under Miss Porter's
Direction

PHILADELPHIA, May 11.—The Third Annual Invitation Concert of the Cantaves Chorus given Tuesday evening at Musical Fund Hall was a brilliant success in every way. The vast auditorium was crowded to its utmost capacity, many being turned away for lack of seats.

That the chorus has made wonderful progress under the able direction of May Porter was demonstrated in the splendid presentation of several numbers, which brought forth from the large audience enthusiastic applause. This was particularly true of the singing of Hamerik's "May Dance" and Strauss's "Blue Danube," in which the well-balanced chorus was displayed to excellent advantage. Lassen's "Spanish Gypsy Girl," arranged by Walter Damrosch, difficult for its syncopated rhythm, was exceedingly well rendered, as were also the unaccompanied numbers "When Love is Kind," Neidlinger's "Peggy" and Vogrich's "Serenade." The incidental solo work of the various numbers was charmingly sung by Edna Florence Smith, Helen F. Voshage and Anna McClay, members of the chorus.

The assisting soloists, Annie M. Lewis, violinist, and William F. Newberry, baritone, were recalled several times after each number presented. Miss Lewis's selections, "Adagio," by Ries, and "Bohemienne," by Viextemps, displayed artistic finish and brilliant technique, while Mr. Newberry's fine rich baritone voice made a decided impression, as was evidenced by the prolonged applause after his first number, the "Prologue" from "Pagliacci," and the genuine pleasure expressed for his delightful singing of Tour's "Mother o' Mine" and the stirring "Borderland Ballad" by Cowen.

Too much praise cannot be given to Viola Jenny for her splendid work as accompanist for the evening.

STRAUSS AS BEETHOVEN
INTERPRETER IN PARISAudience Delighted Because He Did Not
Distort Symphonies—Witty Observation of One Listener

PARIS, May 1.—Richard Strauss has just scored another triumph in Paris; he brought the Berlin Philharmonic Orchestra with him and filled the Chatélet Theatre from floor to ceiling on April 26 and 27. Hitherto, he has only been known in Paris as a conductor of his own compositions; this time, besides two of his Symphonic Poems, "Till Eulenspiegel" and "Don Juan," the programs included two of Beethoven's Symphonies and selections from Wagner and Berlioz. It was interesting to see the way in which he projected his own personality into these works without distorting them, and the public, realizing that they were hearing something unusual, greeted him with repeated storms of applause.

Obviously there still remain a few who resent the prevailing enthusiasm aroused by the work of this man on the crest of the wave, as was indicated by the remark of a Parisian in the audience: "If I hear Strauss I prefer Johann, but if it must be Richard, for Heaven's sake let it be Wagner!" It is doubtful, however, if he and others of his turn of mind will be able to resist the temptation of going "just out of curiosity" to hear "Elektra," which is to be given at the Paris Opéra under the composer's direction immediately after its production in Berlin next season. L. L.

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BALTIMORE'S G CLEF CHORAL CLASS CONCERT

Mrs. A. H. Bailey Directs Society in the
Presentation of a Fine
Program

BALTIMORE, May 11.—An enjoyable concert was given by the G Clef Choral Class at Lehmann's Hall, Friday evening, for the benefit of the Children's Fresh Air Society. Mrs. A. H. Bailey was the director and accompanist. The class was assisted by Dr. B. Merrill Hopkinson, baritone, and Fritz Gaul, violinist.

The chorus sang selections from Mendelssohn, Hatton, Matthews, Loehr, Mozart, Neidlinger, Czibulka, Griswold, Pinsuti, Trotire and Caldicott.

The excellent training of the chorus by Mrs. A. H. Bailey was shown in the work throughout the program. Dr. B. Merrill Hopkinson, baritone, sang selections by Maas, Helmund, Nevin, Kuhn, Gounod, Lehmann, Somervell and White. At the conclusion of his program he was several times recalled, and he repeated White's "King Charles." His first number, "When Thou Art Nigh," was composed by Marguerite W. Maas, of Baltimore, and is dedicated to Dr. Hopkinson. Miss Maas was the accompanist for this number, and both artists were heartily applauded.

Fritz Gaul, violinist, played Simonetti's "Romanza" and "Madrigale," Leventhal's "Serenade," Goens's "Song Without Words" and Godard's "Berceuse Jocelyn."

Mr. Gaul is a thorough artist, and is in constant demand as solo violinist. The G Clef Choral Class is composed of the following members: First sopranos, Eda Ballinger, Jeanette Rapp, Juliet Wiencke, Lithia Sessions, Ida Wesels, Florence Jones, Nannie Strohmeier; second sopranos, Edna Becker, Virgie Bowers, Dora Schmeltz, Mrs. J. Freund, Mrs. H. W. Price; first altos, Misses Schumacher, Ferguson, Molly Crowder, Greta Miller; second altos, Kate Graflin, Jennie Green, Grace Maloney, Carrie Lang. The class was organized two years ago.

W. J. R.

CLARA CLEMENS TO SING IN LONDON AND PARIS

George M. Robinson on His Way to
Europe to Arrange for Foreign Tour
of Mark Twain's Daughter

Clara Clemens, "Mark Twain's" gifted daughter, who has been meeting with marked success since her entrance to the concert field, recently completed a tour of the South, assisted by Marie Nichols, the Boston violinist, and Charles Wark, accompanist. In all of the cities visited by Miss Clemens she received recognition for her artistic work, and the announcement made this week that the young contralto will sail for Europe on Saturday means that she will attempt to duplicate her triumphs in a new field. Miss Nichols and Mr. Wark will accompany her on the *Caronia*.

George M. Robinson, who has had charge of the business arrangements of Miss Clemens's tour, sailed on the *Baltic* Thursday to book this combination of artists for concerts in London and Paris.

LANHAM'S PUPILS HEARD

Enjoyable Musicales Given at American
Institute of Applied Music

The reputation established by the American Institute of Applied Music, New York, for musicals of uncommon artistic significance was sustained in a noteworthy manner last Saturday afternoon, when the music rooms of Kate Chittenden's school, at No. 212 West Fifty-ninth Street, were thronged by cultured music lovers to hear a program of songs by American composers interpreted by pupils of McCall Lanham, the popular baritone.

A chorus of women's voices opened the pro-

Mignon Nevada Has Been Trained for the Stage Since Her Early Childhood

"You remind me of myself," said Adelina Patti to Emma Nevada's daughter, Mignon Gloria Nevada, after the young singer's debut as *Rosina* in "Il Barbiere di Siviglia" in Rome a few weeks ago. The daughter of the noted American soprano, who adopted for the stage the name of her native State, owes her first name to her godfather, Ambrose Thomas, according to the *New York Sun*, and the composer of "Mignon" has always shown a lively interest in her musical career.

From her early childhood Mignon, who was born in Paris, was intended for a singer, and every precaution was taken to guard her vocal organs. Thus she was never allowed to eat anything sweet or sour. Only the simplest food, such as milk, cocoa and eggs, was allowed her, but never ices, cold drinks and fruit.

From the time when at the age of six she sang at the court of Spain she never appeared in public until her debut this Winter at the Costanzi. The many friends of Mme. Nevada in Paris and London who heard her sing in her mother's drawing-room prophesied great things for her. The quality of her voice is shown by the fact that she sings the *Rosina* music in the original key, while her mother sings it half a tone higher.

The credit of training Miss Nevada's voice is due entirely to her mother. There is an anecdote told to illustrate the strict rules with which Mme. Nevada governed the young singer. When they were staying in Madrid, where the little

child had sung at court, the Queen Regent sent Mignon a basket of fruit and bonbons.

"May I eat just one, mamma?" she asked her mother, who soon made her realize that these were forbidden fruit for her and to be enjoyed only by little girls who had no operatic future before them. Mignon seemed to take the deprivation philosophically, but her mother heard her silently weeping after she had gone to bed, whispering to herself: "How I would love to take one of those candied birds! But I suppose they would spoil a note or two of my precious voice."

Mme. Nevada has been indefatigable where her art and her daughter are concerned. In order that Mignon should have a repertoire quite up to date she studied with her not only the early masters like Rossini, but also the modern composers like Puccini, Leoncavallo and even Strauss. Before teaching her daughter the part of *Salomé* she consulted old manuscripts in order to learn the details of ancient dances which are historically correct and in no way similar to the modern dances used by the prima donnas who have so far sung the part. Admirers of Mme. Nevada have felt that the prima donna had absolutely forgotten herself in planning for her daughter's future, and many regret that she allowed herself to withdraw for a time from the opera stage. Her retirement was only temporary, however, as she reappeared on the concert stage during the season and will sing with her daughter at an early date.

singer that had ever given operatic selections in vaudeville. C. E. N.

Mme. Auguste Goetze

Auguste Goetze, a chamber singer of the Saxon Court and later a famous teacher of singing, has just died in Leipzig. With Josephine Wieck, a sister of Clara Schumann, she founded some years ago a music school in Dresden, which was later moved to Leipzig. She was born on February 24, 1840, at Weimar, and came of a musical family that extended back to the days of Goethe. She studied music first with her father, a famous singer of *lieder* in his day. Mme. Goetze was regarded as the best interpreter of Schumann's songs. Fanny Moran-Olden was one of her pupils, and among Americans she taught Mary Howe. Mme. Goetze had also written a number of plays that were produced with success.

Virginia Johnstone

NEW HAVEN, CONN., May 11.—Virginia Johnstone, one of the leading piano teachers of this city, died last week after an illness of several months. She had taken a leading part in the movement which resulted in the formation of the New Haven Concert Association, under which for three years a series of Thomas concerts were given. Later she was instrumental in bringing the Boston Symphony Orchestra to this city for a similar series of concerts. Her encouragement and interest and wise counsels also greatly aided in the growth of the Gounod Society, while the opportunity given her fellow-citizens of hearing Ysaye, Plunkett, Greene and many other leading artists was largely due to her efforts. W. E. C.

Evastafieff Rose

Evastafieff Rose, an accomplished European pianist, who has been a prominent figure in musical circles on the Pacific Coast for the past three seasons, died in Seattle, Wash., last week. Mr. Rose went West, following several years in London, and he entered upon the teaching of music after completing his study in Berlin and Leipzig. He was a brilliant student of music and easily won his own place among musicians of reputation.

Mary Tracy

CHICAGO, May 11.—Mary Tracy, one of the most popular and accomplished accompanists in Chicago, and a favorite operatic coach, died yesterday of ptomain poisoning. C. E. N.

TALENTED GIRL MUSICIAN PERFORMS IN CHICAGO

Gertrude Consuelo Bates Plays on Violin
and Piano Before a Delighted
Audience

CHICAGO, May 11.—Gertrude Consuelo Bates presented a program of violin and piano numbers remarkably difficult for a child artist, in Music Hall, Thursday evening, May 7. She opened the program with Bach's *Courante*, and *Gigue*, from the French Suite, No. 6. Her playing of these two numbers was exceedingly smooth and was marked by good tone and fleet finger action. Wieniawski's Second Concerto received a splendid reading by Miss Bates with Richard Hageman at the piano.

Mme. Rosina Van Dyk, soprano, with Mr. Hageman, who has been on a concert tour this season with Francis Macmillen, sang a group of songs by Brahms, Hugo Wolf and F. David, also an aria from Verdi's "Traviata." She was in excellent voice, and is an artist of exceptional ability.

Little Gertrude also played Mendelssohn's Concerto for violin and piano; Charles G. Dawes's "Improvisation"; Bach's Prelude for violin alone, and Felix Borowski's "Schoumka."

She is a remarkably talented child and a pupil of Max I. Fischel on the violin and T. S. Lovette on the piano, and is a great credit to both teachers.

A notable feature of the evening was due to the fact that Francis Macmillen, the noted violinist, was present and lent his valuable Strad for the young child artist to play upon. Charles G. Dawes, one of Chicago's most prominent lawyers and financiers, who composed one of the numbers, was present, also Mr. Borowski, whose composition she played. Many other noted people were in the audience. C. W. B.

FROM MUSICAL AMERICA READERS

Two Caruso Inquiries

To the Editor of MUSICAL AMERICA:

Kindly state in MUSICAL AMERICA the personnel of the Caruso Concert Company, and if it will be in Rochester. A READER.
New York.

[Associated with Mr. Caruso are Henri G. Scott, Mme. Giulia Allen, Margaret Keyes and Kotlarsky, the boy violinist. The company was scheduled to sing in Rochester.—ED. MUSICAL AMERICA.]

To the Editor of MUSICAL AMERICA:

May I ask if you know the steamer by which Mr. Caruso sails this month? Your reply will greatly oblige one of your big family of ardent well-wishers. M. G.
Philadelphia.

[Caruso sails on May 21 on the *Kaiserin Augusta Victoria*.—ED. MUSICAL AMERICA.]

Choir Agencies

To the Editor of MUSICAL AMERICA:

Will you kindly give me the names and addresses of a few of the most active choir agencies or such workers as A. B. Pattou and Mrs. Charlotte Babcock?

I also wish to express the very deep interest I have taken in your paper, and hope every one connected with music in any way will some day become a subscriber to it.

JESSIE E. HARRIS.

Detroit, Mich.

[Mr. Pattou's address is 26 East Twenty-third Street, New York; Mrs. Babcock, Carnegie Hall. Walter R. Anderson has a bureau at No. 5 West Thirty-eighth Street, Addison Andrews conducts a choir agency at No. 37 West Thirty-second street, and there is Young's Teachers' Agency at No. 23 Union Square.—ED. MUSICAL AMERICA.]



Eleanor Lewis Partridge

CHICAGO, May 11.—Many friends here lament the untimely death of the beautiful and gifted young singer, Eleanor Lewis Partridge, who passed away last week at her mother's home in Hamilton, Ont. Mrs. Partridge was the youngest member of the talented Canadian family of Lewis girls, which numbered Mrs. C. E. Kohl, of this city, and Julia Arthur, of Boston, as musical, social and stage leaders. Mrs. Partridge spent three years abroad studying vocal and stage art and since her return two years ago had received and declined a number of flattering offers to go into light opera. Up to the coming of Zelle de Lussan a year ago she was the highest priced

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AN ANGLO-AMERICAN SOCIETY IN VIENNA

Leschetizky Attends Marguerite Melville's Recital in the Austrian Capital

VIENNA, May 5.—The Anglo-American Society of Vienna (not to be mistaken for the Anglo-American Club) has made an auspicious beginning. Last Autumn several musicians and music-lovers of Vienna, headed by Mme. Cahier, the New York contralto, of the Royal Opera here, founded the society for the purpose of furthering the interests of American and English productive and reproductive artists, a laudable and much-needed movement.

The society is under the patronage of the Princess Lubomirska and other members of society. The American ambassador, Mr. Francis, is much interested in its welfare, and numbers of Viennese musicians of note are either active or associate members. This year one concert only will be given, but next year it is proposed to give no fewer than ten public concerts, to which the local music world is looking forward with no little interest.

Ernst von Dohnanyi and Henri Marteau have just given three joint concerts, playing all the Beethoven Sonatas for piano and violin. Of course, the seats were sold out in three days, which was not surprising. With two such artists one can understand the enthusiasm of the Viennese, who never can hear enough Beethoven.

Florence Taylor, a young English pianist, made a successful debut this week in Bösendorfer Saal. Great physical strength, fleet fingers, temperament and the school of Leschetizky should help this young woman to further successes. The Beethoven Sonata in F Major, for violin and piano, in which Arnold Rosé played the violin part beautifully, the thirty-two variations in C Minor, the Schytte Sonata in B Flat Major, some Chopin preludes and etudes, the Schubert-Tausig "Marche Militaire," with some smaller pieces, made up the program.

Marguerite Melville, a gifted all-round musician, as well as excellent pianist, gave an interesting concert last week in Kleiner Musikvereinsaal. Miss Melville is undoubtedly one of the most talented Americans in Europe, and her compositions have received unstinted praise from the critics here.

At her last concert I saw Leschetizky, and his presence was a great compliment to Miss Melville, as the eminent pedagogue is seldom seen in concerts now. Afterward I saw him in the green-room in the jolliest humor, inviting everybody in sight to supper with him. A crowd of young people accepted the coveted invitation and all set out on foot for Leschetizky's favorite restaurant.

M. J.

Mr. and Mrs. W. J. Kitchener gave their annual mandolin, guitar and banjo concert in Carnegie Chamber Music Hall, New York, on May 2, with the assistance of Violet Conklin, flautist; Mrs. W. J. Dunne and E. Stafford, pianists. An enjoyable program was presented.

An enthusiastic music lover in Vienna named Rodolf Putz has just died, bequeathing all of his fortune, amounting to a quarter of a million dollars, to the members of the Vienna Philharmonic Orchestra.

Another American Girl Wins Favor on the European Operatic Stage



MARIE SCHEIDER

This Talented American Singer Is Represented as "Marguerite de Navarre" in "Les Huguenots"

Another American girl who has been winning laurels in the European operatic field is Marie Scheider, of New York, a member of the Stadt Theater in Leipzig. She is a daughter of the late Henry Scheider, a merchant of New York. Four years ago she went to Mme. Sembrich to have her voice tried, as she desired to use professionally a talent which she had hitherto used only as an amateur. Mme. Sembrich said that with hard work she might succeed, and sent her to Giovanni Lamperti, her own teacher, in Berlin. For four years Miss Scheider studied with him Winter and Summer. Last Winter she was ready to appear, and sang both at Cassel and Leipzig on trial. The director at Cassel was delighted with her voice, but regretted that he could not then offer her an engagement. After

singing in "Les Huguenots" and *Filina*, in "Mignon," at Leipzig, she was asked to join the company as first coloratura soprano for five years. She thought that term too long, and signed for three. Just after the contract was settled, there came from the director at Cassel an invitation to sing there for four years. Miss Scheider is a sister of J. Edward Scheider, a New York stock-broker.

Two interesting recitals were given recently at the Buffalo School of Music in Buffalo by the following pianists: Mabel Francis, Edna Chittenden, Caroline Schintzius, Mildred Holmes, Mary Boland, Harold Chandler, Amalia Lautz, Anna Jansen, Clara Schlenker, Edna Wahle, Alice Nott, Elsie Kennedy and Lillian Hawley.

WORK OF NATIONAL FEDERATION CLUBS

News Items from Various Cities Regarding the Musical Societies

MEMPHIS, TENN., May 11.—At the press secretary's office the following items concerning the work of the National Federation of Musical Clubs were given out to-day:

The Clara Schumann Club, of Mobile, Ala., gave a private rehearsal complimentary to its guests and associate members in the club rooms on Wednesday, April 22. Mrs. John Goodman, the honorary president of the club, took part in the program. Mrs. J. R. Hagan was the musical director, and others taking part were Mrs. Charles Bromberg, Mrs. N. Crane, Mrs. J. Moulton, Mrs. Harry McPhillips, Mrs. Joseph Sands, Mrs. Howard Walker, Mrs. Charles Hervey, Mrs. George Leftwichand, Mrs. A. E. Brown, Salome Garnett, Miss Wilkins, Lillian Frenkel, Louitise Flinn and Mr. Curjel.

There is probably no other club in the Federation doing more work or better work than the St. Cecilia Society, of Grand Rapids, Mich. Having for an honorary president the national president, Mrs. C. B. Kelsey, and the active local president holding national office, the "Saints" take great pride in the fact that they hold a foremost position in the club world. This club it is which will entertain the national body in biennial meeting in 1909 in the handsome club rooms, the only building of its kind owned by a musical club in the United States.

On Sunday, April 26, the St. Cecilia Society, of Grand Rapids, under the management of the chairman of the philanthropic department, Mrs. Herbert Terryberry, gave a free concert in Cecilia Auditorium. A brilliant program was given by Olga Wurtzburg, Augusta Rauch, George Clark and Mr. Wellenstein, Miss G. Clarke, Mrs. J. Michaelson, Mrs. H. Terryberry and Miss White. Mrs. Heber Knott added to the success of the afternoon with excellent work as accompanist.

The Ladies' Friday Musical, of Jacksonville, Fla., gave a delightful program at the regular weekly meeting on April 24. Mrs. Arthur Vance and Florence Warriner were in charge of the program. Grace Wey read a paper on instrumental compositions of Schubert. Two vocal selections were given by Mrs. Jennings, and Miss A. Jones gave Schubert's Impromptu, op. 90. Greta Challen sang brilliantly Hahn's "The Hour of Dreaming," and Louise Clarke read a paper prepared by Mrs. J. C. Darby, on Loewe, the song writer. Others taking part in the program were Misses Clark and Upson, Mrs. John Douglass and Mrs. Orchard. The chorus work was under the direction of Cyrus Tyler.

Mrs. N. H. Williamson, of the Tuesday Musical, of Little Rock, Ark., entertained with a luncheon and musical program on Wednesday, April 29. Mrs. Leeds, of Chicago, and Mrs. Boggs, of Batesville, Ark., were guests of honor.

Massenet's "Cherubin," which was first produced at the Opéra Comique, Paris, three years ago, is becoming popular in Germany. Its first performance in a German translation, made by Dr. Otto Neitzel, was a pronounced success in Magdeburg. This month it will be given in Cologne. The leading character is the *Cherubino* of Mozart's "Marriage of Figaro."

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JOHN HERMANN LOUD IN NEW ENGLAND RECITALS

Boston Organist Gives 190th Program at
Newton Center and Plays at
Concord, N. H.

BOSTON, May 12.—Boston's distinguished concert organist, John Hermann Loud, Fellow of the American Guild of Organists, gave his one hundred and ninetyeth organ recital in the First Baptist Church, Newton Center, Mass., last week, Monday evening. The program included J. S. Bach's Great Fugue in F Minor, Brewer's "A Springtime Sketch," César Franck's Finale in B Flat and Guilman's Eighth Organ Sonata. Mr. Loud was assisted by Mrs. Edith A. Perkins, soprano, who sang an aria from "The Messiah" and Handel's "Angels Ever Bright and Fair." "The Springtime Sketch" was brilliant and the sonata made a profound impression. This sonata is one of the latest of Guilman's compositions and has never been performed in full in this part of the country before.

Mr. Loud also gave a recital last week on the grand organ of the First Congregational Church, Concord, N. H., assisted by Russell B. Kingman, 'cellist. The program was as follows: Bach's Great Fugue in G Minor, Wheelton's Canzona in D, Dickinson's Berceuse in D Flat, Lemmen's Grand Fantasia in E Minor ("The Storm"), Guilman's Cantabile in F (Seventh Sonata), Lemmen's "Ite missa est."

Mr. Loud had unusually large audiences at both of these recitals. This has been one of his most successful seasons in concert and teaching work.

D. L. L.

CARUSO IN COLUMBUS

Central Ohio Music Lovers Turn Out to
Hear Tenor in Concert

COLUMBUS, OHIO, May 11.—The most brilliant affair—musically and socially—of this season was Caruso's first appearance in concert, when he was greeted by a capacity house in Memorial Hall. The assisting artists, Giulia Allen, soprano; Margaret Keyes, contralto; Henri G. Scott, bass, and Kotlarsky, violinist, were also warmly received and appreciated.

Caruso drew his audience from all over central Ohio, and it was one of the largest and most enthusiastic bodies of music-lovers ever assembled in this section.

H. B. S.

Mr. Mason's Party at "Pop" Concert

BOSTON, May 12.—Harold Bauer, the distinguished pianist, Mrs. Bauer, George W. Chadwick, the director of the New England Conservatory of Music, and Mrs. Chadwick were the guests of Mr. and Mrs. Henry L. Mason on the opening night of the "Pop" concerts of the Boston Symphony Orchestra last week. Mr. Mason

is chairman of the board of directors of the Mason & Hamlin Company, of this city, and has charge of the artists' department. He has had much to do during the past season with arrangements for Mr. Bauer's very successful tour of the country.

D. L. L.

WESLEYAN FESTIVAL IS SUCCESSFUL IN MACON

Georgians Give Fine Reception to John
Young, George Crampton and Alice
Merritt-Cochran, all of New York

MACON, GA., May 11.—The Wesleyan Music Festival, which was given here on Tuesday and Wednesday, May 5 and 6, was one of the most successful in musical history here. Dingley Brown, the conductor, handled his forces well and brought out every excellence possible.

There were three concerts—one on Tuesday evening, and the others on Wednesday afternoon and evening, and each was well attended. The soloists were Alice Merritt-Cochran, soprano, of New York; Mrs. Russell King Miller, contralto, of Philadelphia; John Young, tenor, George Crampton, basso, both of New York.

The main feature of the first concert was the rendering of Alfred R. Gaul's cantata "The Holy City," and Mendelssohn's "War March" from "Athalia," and a selection from the same composer's "Elijah" were given by the orchestra and Mr. Crampton, respectively. On Wednesday afternoon, after the orchestra had given Elgar's "Pomp and Circumstance," Mr. Young sang a group of songs by Dvorak, Salter and Chadwick, and was given a veritable ovation when he finished. Mrs. Miller sang Rossini's aria from "Tancredi" and Alice Merritt-Cochran sang "Dich Theure Halle" from "Tannhäuser," while Mr. Crampton gave the three popular numbers, the Prologue to "Pagliacci," "Evening Star" from "Tannhäuser," and the "Toreador" song from "Carmen."

On Wednesday evening Andreas Romberg's "The Lay of the Bell" was the offering, with Mme. Cochran, Mr. Young and Mr. Crampton as soloists, followed by the "Erking's Daughter," in which Mme. Cochran, Mrs. Miller and Mr. Crampton appeared.

New York Philharmonic Election

At the annual election of the Philharmonic Society of New York, held on May 7, the following officers were elected: President, Andrew Carnegie; vice-president, Richard Arnold; secretary, Felix F. Leifels; librarian, Henry G. Boewig; directors, Carl Hauser, Louis Heine, Louis Kester, August Roebelen, Frank Ruhlender and August W. Seiferth; trustees, Joseph M. Laender, Michael Niebling and Anthony Reiff.

"Frau Holda" is the name of a novelty by Max Egger, produced recently at the People's Opera in Vienna.

HEINRICH GEBHARD PLAYS WITH THE LONGY CLUB

Brilliant Performance of Fire Charm Music
from "Die Walküre" by Bos-
ton Pianist

BOSTON, May 11.—The last program of the third season of concerts given under the auspices of the Milton Education Society presented the Longy Club, with Heinrich Gebhard as assisting artist. The following works were chosen: Quintet, op. 16, for oboe, clarinet, horn, bassoon and piano, Beethoven; Trio in B Flat, for oboe, clarinet and bassoon, Mozart; Sextet, op. 6, for flute, oboe, clarinet, bassoon, horn and piano, Ludwig Thuille. In addition, Mr. Gebhard played in two groups these solo pieces: Fantasie Impromptu, Chopin; Gavotte, Bach; Träumerei, Schumann; Polonaise in A Flat, op. 53, Chopin; Fire Charm Music from "Die Walküre," Wagner-Brassin; "La Capricieuse," Arthur Hinton; Fantastic on Mendelssohn's Midsummer Night's Dream, Liszt.

The Boston Evening Transcript reviewer says of Mr. Gebhard's playing:

"His performance roused the audience to such enthusiasm that after repeated recalls Mr. Gebhard played Mendelssohn's 'Spring Song.' In his second group, Mr. Gebhard brought to the Brass transcription of the closing scene of 'Die Walküre' a shimmering and scintillant brilliancy that was most effective. Especially commendable was his clear presentation of the simultaneous combination of motives, amid the insistent sparkling of the elaborate accompaniment. Arthur Hinton's 'La Capricieuse,' if memory serves aright, has only been played here hitherto by Mme. Goodson. It offers a marked contrast to the somewhat stolid concerto, played at Worcester and in Boston by Mme. Goodson, for it contains just the volatile and justly devious fancy which the title promises. It is not substantial or even noteworthy in musical substance, but it is uncommonly fluent and pianistic in idiom, so that it affords a welcome opportunity for technical display.

"Mr. Gebhard brought out its character, its vagaries of moods with just the right touch of virtuosity that almost persuaded the listeners into believing in its intrinsic value."

Baltimore Maennerchor Sings

BALTIMORE, May 11.—The third concert of the Germania Männerchor was held at the society's hall last Monday evening. An excellent program was finely rendered. There was standing room only. The chorus and orchestra was under the direction of Theodore Hemburger.

W. J. R.

Robert Blass, of the Metropolitan, has been singing in the Wagner Festival being held in Bremen during the last fortnight, with Edyth

Walker, of Hamburg; Erika Wedekind, Marie Wittich and Carl Perron, of Dresden; Ernst Kraus, Marie Götze and Julius Lieban, of Berlin; Fritz Feinhals, of Munich, and Ernst van Dyk, of Antwerp.

DES MOINES AWAITS BIG MAY FESTIVAL

Thomas Orchestra with Rider-Kelsey, Janet
Spencer, Edward Johnson, Herbert
Witherspoon and Apollo Club

DES MOINES, IA., May 11.—The second May Music Festival to be given under the auspices of the Des Moines Apollo Club, on May 25 and 26, will be held in the Auditorium of Ingersoll Park, on account of the failure to secure the Majestic Theatre for these dates. The center of interest is in the Thomas Orchestra of Chicago and the solo artists connected with that organization.

Those who are expected to accompany the orchestra are Corinne Rider-Kelsey, who will make her last American appearance of the season at the festival here, as she must leave to make her début in opera at Covent Garden, London, early in June; Janet Spencer, contralto; Edward Johnson, tenor, and Herbert Witherspoon, who has been heard before in Des Moines on several occasions. The solo pianist of the festival is Sidney Silber, of this city, and in the ensembles of "Elijah" and the choral fantasia the solo quartet will be augmented by local talent, including Mrs. Haines and Miss Blakeslee, sopranos; Frederica Gerhardt-Downing, Mrs. William L. Ryan and Silvia Garrison, altos; I. M. Treynor and Harry Jacobsen, tenors; Ross Miller and Wayne Sawtell, basses.

One of the most interesting features of the festival will be the singing of the Cantata "Into the World," by Benoit, by 250 selected voices from the public schools of the city under the direction of Frances Wright, supervisor of music.

THE TONKUNSTLER SOCIETY

Beethoven and Cesar Franck Composition
at regular meeting

The Tonkünstler Society held a regular meeting in Brooklyn on the evening of Tuesday, May 5, at which the artists were Mrs. August Roebelen and Edwin Grasse, who played Beethoven's Sonata, for piano and violin, in A Major, op. 47, and César Franck's Sonata, for piano and violin, in A Major, and Otto L. Fischer and Walther Haan, who played Saint-Saëns's Variations on a Theme by Beethoven, for two pianos.

Reinald Werrenrath, the popular young baritone, gave a recital at Wells College, Aurora, N. Y., on May 1. A return engagement was immediately offered him.

Max Schillings, the German composer of operas, has just completed his fortieth year.

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Says Indian Music Strongly Resembles Compositions of Wagner and the Moderns

Alice Fletcher, of the Bureau of Ethnology, Reaches Interesting Conclusion in Investigation She Has Conducted—Made Records of Songs

An investigation recently made by the Bureau of Ethnology at Washington disclosed the fact that the music of American Indians is not, as is generally supposed, made up of meaningless chants, devoid of sweetness, power and expression.

Alice Fletcher, an employé of the bureau, who has recently undertaken the task of securing phonographic records of Indian music, says:

"The Indian is a natural musician. On transcribing a number of these songs, for instance, a striking circumstance was noted, namely, the use of the major chords of the over third and under third. As you probably know, this is one of the most notable characteristics of our modern romantic composers.

"We find more or less of it in Beethoven and Schubert, still more in Schumann and Chopin, most of all in Wagner and Liszt. This fact shows, I believe, that the great romantic writers, in going outside of the accepted harmonic limits, made a genuine discovery of natural harmonic relations. This has long been the belief of a number of musicians, but these Indian songs afford strong confirmation of the justness of the theory, for whatever else they are there can be no question that they are absolutely natural.

"What may be called the opening of the Wawan or Pipe of Peace choral reminds one strongly of numerous passages in Wagner. Yet it is perhaps more daring than any of that master's compositions, for it is a twelve-measure song, beginning in B flat and ending in C.

"Surely this composition is worthy of the attention of every student of harmony as well as of the scientist. It seems a bold statement to make, but it is one amply justified, that all melodic and

harmonic resources to be found in our music, especially the most modern and advanced, are also to be found in this primitive music among a people who have no musical notation, no musical theories, no systematized scientific knowledge of it.

"Nor is it in harmony alone that this Indian music reminds us of the present day ultra romanticists as well as older masters. The Indian rhythms are frequently as complicated and difficult as any to be found in the works of Schumann and Chopin.

"I have, for example, songs simulating precisely the rhythm of some of Mendelssohn's 'Songs Without Words,' as well as of compositions by Schumann and pieces of the modern and most advanced school. One rhythmic peculiarity of some of the songs is the frequent use of a short note on the drumbeat or emphatic portion of the measure, exactly such as we find employed in ancient Scotch music.

"Every tribe has hundreds of original songs which are its heritage. Many of them have been handed down through generations, and not only embody the feeling of the composer, but record some past event or experience among the tribe or clan. The people treasure them and great care is taken to transmit them accurately.

"We, with our written music, have a mechanical device by which a tone may be uniformly produced, as by the vibrations of a chord of given length and tension, this tone becoming the standard by which all others can be regulated. The Indians have no such mechanism for determining a pitch, and there is no uniform key for a song, which can be started on any note suitable to the singer's voice.

"Yet the songs, as is shown conclusively by



AN AMERICAN INDIAN CHORUS

Indians with good voices take pride in accuracy of singing and often have in their memories several hundred songs, including many from tribes with the members of which they have exchanged visits.

some of the phonographic records which have been obtained from different singers, are repeated without any material variation. Men with good voices take a pride in accuracy of singing, and often have in their memories several hundred songs, including many from tribes with the members of which they have exchanged visits.

"The Indians did not object to having the music of some of their solemn ceremonial rites reproduced, but, on the contrary, were kind enough to accede to requests for the obtaining of good

records. Perhaps that of the Calumet or Wawan ceremony is the most notable of these specimens of what may be called Indian sacred music.

"The music is dignified and impressive throughout, in some parts strikingly beautiful, although the phonograph has not been as successful here as in instances in which a single singer has made the record. An accurate transcript has, however, been made from the machine of this wonderful melodic expression of 'Peace on earth, good will toward men.'"

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One of Carnegie Hall's most attractive studios is that of A. Y. Cornell, the successful teacher of singing. Mr. Cornell has devoted years of serious thought to the study of tone-production under the most eminent teachers in this country and Europe and has deduced therefrom a system of teaching

which has been productive of unusually successful results. In addition he is a thoroughly developed musician, a pianist and organist of no mean repute, and fully acquainted with the theory of music, musical history, composition, etc.

Mr. Cornell as a singer has achieved an enviable success in oratorio and recital. His experience as first assistant at the National Summer School of Music at Round Lake and Chautauqua for six years, and his large class of private pupils in New York, the desire of many out-of-town pupils to continue their study during the Summer season, warrant the assumption that the A. Y. Cornell Summer School of Vocal Instruction at Guilford, Conn., will repeat the great successes of its former seasons. The season begins July 6 and ends August 14, making six full weeks.

Gebhard's Talent as a Youth

Heinrich Gebhard, the distinguished pianist, as a child gave evidence of his remarkable musical nature and future career. One evening his father, who belonged to a large singing club, found at rehearsal that the chorus in the second act of "Tannhäuser" was a little too high in pitch for the best results of the singing club. The leader of the club asked the accompanist to transpose it half a tone, but, unfortunately, he could not do so.

Young Gebhard's face was seen to gleam, and he, unasked, walked resolutely toward the piano, as small and delicate as he was, saying to himself, "I am going to do it."

The leader took him by the hand saying, "My boy, you can play this and that, but I do not believe you can transpose at sight." Young Gebhard insisted; seating himself at the piano and looking seriously over the composition for a few minutes, he started with it and went through without a slip—a remarkable and marvelous thing certainly for a child of that age. The news spread, and from that day Gebhard was the wonder of the city.

NEW HAVEN'S NEW ORCHESTRA

Isidore Troostwyk Conducts at Opening Concert of Organization

NEW HAVEN, CONN., May 11.—The latest aspirant for musical honors, the New Haven String Orchestra, made its first bow to a very large and appreciative audience at College Street Hall last week. The orchestra was organized largely through the efforts of Isidore Troostwyk and has enjoyed the advantage of thorough training under his baton.

Haydn's Symphony No. 13, Ambrose Thomas's "Raymond" Overture, an aria by Ernest Schetz, a bolero by Ravina and Schubert's "Marche Militaire" were among the offerings.

The orchestra was assisted by Grace Walker, contralto, and Mr. Leo Schulz, 'cellist.

In the aria from "Samson and Dalila," Miss Walker displayed a voice of beautiful quality, refined expression and vocal finish. Edna Estelle Hall contributed a sympathetic and finely polished accompaniment.

Minneapolis Apollo Club Election

MINNEAPOLIS, May 11.—At the annual election of the Apollo Club, Hugh R. Loudon was elected president; J. E. Clifford, vice-president; F. M. Rutten, secretary; I. D. Cooper, treasurer, and F. R. Wilson, librarian. Directors for two years will be George B. Eustis, F. W. Newcomb, John Ravenscroft, George La Vayea, W. C. Helen; director for one year, Raymond Robertson. Hal C. Woodruff, who has done such efficient work the past five years with the club, which is the leading male chorus in the city, was reelected musical director. E. B.

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New York, Saturday, May 16, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

THE GROWTH OF "MUSICAL AMERICA"

In publishing so many kindly letters regarding the article "To a Young Girl Out West" there has been a twofold purpose. One was to acknowledge the good-will which prompted so many persons to write appreciatingly of the article; the other was, frankly, to give the advertisers in MUSICAL AMERICA an idea not only of the friendly attitude of subscribers to MUSICAL AMERICA, but an idea of the large and extended circulation which the paper has already won.

The readers of MUSICAL AMERICA are aware that, beyond printing a few letters, it has not sung its own praises, nor has it entered upon any campaign of self-laudation, as some publications do. It has endeavored to win out, as far as it could, and with a full knowledge of its imperfections, by continuing to do honest work and to fulfill the promises which were made by the publishers at its inception.

The opportunity, however, may be used to state that MUSICAL AMERICA to-day has a larger, more influential circulation, and one which is better distributed all over this country and in Europe, than that of any other paper of its kind and class. This means that the paper offers to the advertiser an honorable business proposition in giving him a circulation which he could secure nowhere else at the price. That the profession, managers of important musical undertakings and members of the musical industries are coming to appreciate this is shown by the constantly increasing patronage which the paper is securing, and which will, in time, enable it to extend its scope and improve its news service.

TO GIVE SINGERS A CHANCE

Ivan Abramson, who is managing a season of Italian Grand Opera at the American Theatre, in New York, at popular prices, and with considerable success, has announced his intention of giving new singers a chance in his company. His conductor, Fornari, will receive applicants and try voices, and if suitable material is found the singers will have an opportunity of appearing with the company. This is a move in the right direction. Conducting operatic schools has been attempted before by some of our opera managers. This is all very well in the way of providing material, but sometimes there is better material already in the market, but, lacking the means of

reaching the manager or conductor, it is unable to get a hearing.

The greatest singers had to have a beginning, and while the manager will say that it is, perhaps, more to his interest to take people of accepted standing, whose reputation has been won, it is also very much to the honor and even profit of the manager to be able to bring out some new singer, some young man or woman who will add to his reputation and, eventually, perhaps, bring him monetary compensation—that is, if they stick to their contracts, which they do not always do.

The man who, as a business principle, whether he be engaged in an operatic or any other enterprise, is ever ready to give new blood a chance, has a vast field from which to gather fruit which may reward him fully for all the time and labor he gives to it. Hitherto, our young American singers have had very little opportunity of reaching the operatic stage, unless they were the pupils of some eminent teacher who had influence with the manager. But under Mr. Abramson's scheme, real merit would have a chance.

THE DEMAND FOR OPERA

With the new Philadelphia Opera House scheduled to open on November 16, arrangements completed for a similar institution in Boston, to be thrown open to the public in 1909, Brooklyn assured of a season of opera at its new Academy of Music next Winter, and various minor enterprises now supplementing the New York season at the Metropolitan and the Manhattan and the long road tours of Savage's "Madam Butterfly" Company and the San Carlo Company in repertoire, it begins to look as if the public's appetite for grand opera was being whetted to a degree that will hasten the day when all of the larger cities of this country will have their own temples of opera, instead of having to be content with a few days' visit each season from the traveling companies. The time when they will not have to depend upon outside aggregation for their grand opera diversion and education is not yet within sight in most cases, of course, but, as W. B. Chase says in the New York *Evening Sun*, "they won't be happy till they get it."

Chicago begins to realize it ought not to be behind the procession. The recent opera week given there by the Metropolitan singers goaded W. L. Hubbard to arouse his fellow-citizens in emphatic terms:

"We have spent some \$60,000 for one week of operatic splurge. Boston, with a subscription of only \$42,000, is now busy preparing to establish grand opera for an entire season. Could we have taken the sum we have thrown into the Metropolitan coffers during the last six days and expended it judiciously and practically, we might for next season be assured of fifteen weeks of grand opera of our own."

"We might have made ourselves the city of the United States where opera of artistic and dignified kind was established and fostered; we might have educated our public. We have preferred to throw it all into the Gotham maw, however, and have sat in open-eyed wonder and adoration at the feet of people who laugh at us and in their hearts scorn us."

Mr. Hubbard complains that this engagement was "the weakest week of grand opera that the Metropolitan Company has ever given Chicago" and goes on to draw comparisons, while disclaiming the idea that stars necessarily make good performances. "There is no desire to belittle the capabilities of such singers as Farrar, Martin, Abbott and Fornia," he writes, "and, of course, Plançon, Eames, Caruso, Homer, Burgstaller, Scotti, Blass and Fremstad belong in a way to the 'old régime.' But when these principals are compared with singers formerly presented here, a company made up of Jean and Edouard de Reszke, Nordica, Melba or Sembrich, Schumann-Heink, Ternina, Plançon, Van Rooy, Homer, Eames, Scheff, Salignac, Scotti, Gadski, Dippel, and others of approximate magnitude, it will be seen how sadly dimmed has become the stellar glory of the Metropolitan Company."

Whatever the relative rank of opera as an art form, its value as an educational factor cannot be disputed. The rapid and well-balanced musical growth of our larger cities and towns in late years, to which, excepting in the case of New York, limited opportunities to hear opera have contributed little, or no, impetus, allows of no reason to fear that the establishing of opera houses

would result in the public's neglecting forms of music in which the appeal to the ear is not strengthened by an appeal to the eye—excepting, of course, in the case of New York, where the opera war between the two rival institutions has monopolized public attention during the last two seasons and, it is to be feared, will continue to do so at least until the novelty of competition has worn off. In this respect America promises to develop into an art-loving country more closely resembling Germany than any other of the older countries, for in none of the German centers, with their subsidized opera houses, are orchestral music and recital work overshadowed. France has many opera houses, but, outside of Paris and one or two other cities, it is notorious for its lack of a concert public. Italy is better, but even there opera is the predominating art form. The lot of the English provinces can be described as analogous to that of this country up to the present, with the exception that the Covent Garden aggregation is never taken on tour.

Doubtless, Mr. Hammerstein, if the outcome of his Philadelphia venture proves satisfactory—and indications point to that result, as the Quakers have already begun to speak with pride of "our own opera house"—gradually will carry into effect his former intention of giving other cities, as well, their own institutions; but some of them may not wait for him.

To a Young Girl Out West

DEAR MR. FREUND:

Your fatherly advice "To a Young Girl Out West" applies alike to all sections of the country, without regard to sex or "previous condition of servitude." The contents of your letter are true, timely and terse. It could not have been put so as to be more readable, comprehensive and convincing.

During fifty years of teaching I have known of so many mistakes and melancholy failures by young lady aspirants to Fame who went to Europe to study when they might have accomplished more at home that I take the keenest pleasure in endorsing your inspiring letter.

H. S. PERKINS.

National College of Music, Chicago.

MY DEAR MR. FREUND:

In an experience extending over forty years as a musical educator I have been asked the very questions that you answer in your open letter, "To a Young Girl Out West," thousands of times. You have covered a debatable ground in a clear, concise and eloquent way, that is as informing as it is convincing. I have read the brochure with interest, and will heartily endorse it and pass it along as excellent advice—*multum in parvo*.

Sincerely,

F. ZIEGFELD.

MY DEAR MR. FREUND:

Thanks for the article in MUSICAL AMERICA on the Pleiades Club's experience with Tetraxini. Such an article as this in a paper of the standing of MUSICAL AMERICA will do much to offset the scurrilous screed which appeared in one of the morning papers.

Your article, "To a Young Girl Out West," is certainly full of good, wholesome advice, and must eventually prove to the advantage of a number of young girls who have a professional life in view. Advice like yours carries with it weight, which cannot be obtained from the advice of a father or interested person, and for that reason it is particularly valuable.

Best wishes, H. S. NEIMAN.

New York.

MY DEAR MR. FREUND:

Your message is not to the singer only—you touch the heart of every American pianist when you speak so beautifully of Fannie Bloomfield-Zeisler, the greatest and most loved of women pianists.

MARIE ESTLIN.

Walton Street, Philadelphia.

MY DEAR MR. FREUND:

In its advice and in its spirit your little pamphlet, entitled "To a Young Girl Out West," is excellent and cannot be too widely circulated.

CALVIN WHITNEY, Pres.,
The A. B. Chase Co.

Norwalk, O.

To the Editor of MUSICAL AMERICA:

Kindly favor us with a copy of your recent admirable editorial "To a Young Girl Out West."

FREDERICK DAVY,
Music Editor *The Citizen*.
Ottawa, Canada.

PERSONALITIES



SCHUMANN-HEINK AND BEDDOE

There are no singers more popular with the concert-going public of this country than Ernestine Schumann-Heink, the German contralto, and Dan Beddoe, the Welsh tenor, represented in the above illustration. Both of these artists were enthusiastically greeted at the Cincinnati Music Festival last week.

Renaud—Maurice Renaud, the French baritone, who returns to the Manhattan next Fall, began his Spring engagement at the Paris Opéra as *Wolfram* in "Tannhäuser."

Eames—Emma Eames, who sang at the Firemen's Memorial Fund Benefit Concert at the Metropolitan, made a tour of inspection of the New York Fire Department with Chief Croker one day last week. She took special interest in the dog Bingo, the mascot of the West Sixty-third Street Station, which rescued several puppies at a recent fire, and promised to send a collar bearing his name and the date of the rescue.

Labia—Maria Labia, the new Italian dramatic soprano, who has been engaged for the Manhattan Opera House, has won a success in the leading female rôle of d'Albert's "Tiefland" at the Berlin Komische Oper. She is said to possess a prepossessing personality.

Janotha—Nathalie Janotha, the Polish pianist and composer, reappeared at a recent Promenade Concert in St. James's Hall, London.

De Cisneros—Eleanore De Cisneros, the Brooklyn mezzo-soprano, who has been at the Manhattan since its opening, will not sing with Mr. Hammerstein's company next season. She leaves shortly for Milan and Paris.

Walker—Besides *Salomé*, Edyth Walker, the American soprano, also sang *Fidelio* for the first time this season at the Hamburg Municipal Theatre. Next season she has promised her manager to appear as *Senta*, *Carmen*, *Norma*, *Agatha*, *Selika*, *Valentine*, *Dalila*, *Santuzza* and the *Counsellor* in "The Marriage of Figaro."

Gerardy—It is related that when Jean Gerardy, the Belgian cellist, played in New York two years ago a prominent society girl bought \$300 worth of tickets, and that on his reappearance this season as a married man the same person bought but two seats and sent somebody else to represent her.

Pinkert—Regina Pinkert, the Hungarian coloratura soprano, who was at the Manhattan Opera House last year, is to be married and retire from the stage.

Stracciari—Ricardo Stracciari, the Italian baritone, who has been at the Metropolitan during the last two seasons, will not return to this country next year.

Kellogg—Clara Louise Kellogg, the American soprano, who was deeply impressed during the past Winter by Gemma Bellincioni's *Salomé* in Italy, thinks Mary Garden well adapted for the name part in Strauss's much-discussed opera, to be produced at the Manhattan next season.

Strauss—Richard Strauss is adding to his laurels as conductor of the Berlin Philharmonic Orchestra on its present tour of Southern Europe.

Sembrich—Marcella Sembrich, who, with her husband, sailed for Europe last week, will spend a month in Berlin and then go to the Tyrol to indulge her fondness for mountain-climbing during the hot months. She is engaged for two more years at the Metropolitan and will sing there throughout the entire season.

Woodforde-Finden—"Kingfisher Blue," from "On Jhelum River," is the name of a new song just published in England from the pen of Amy Woodforde-Finden, composer of the "Indian Love Lyrics."

Kreisler—Fritz Kreisler has just become the owner of the Stradivarius violin which has been in possession of the family of Edward Dean Adams in New York since 1889.



DEAR MUSICAL AMERICA:

The London critics, who, when La Tetrassini made her triumphant entry into New York, threw out their chests at the thought that they had acclaimed her greatness before we discovered it, even though San Francisco had given her an ovation the year before, seem now inclined to follow the lead of those of the New York critics who, while admitting the singer's phenomenal voice and abilities in some directions, yet insisted that she did not rank as an artist with those great and grand dames who have entranced us in seasons past.

One London critic while recording the fact that the applause at the opera when La Tetrassini sang was as vociferous as ever, takes occasion to announce that London audiences are very apt to be enthusiastic over any one who has already made a reputation with them. This, my dear friends, is due to the fact that the average Londoner, even in the best and most aristocratic society, is such an ignoramus, musically, that he only becomes enthusiastic when socially, as well as artistically, it is safe to be so. They are very conservative, you know, in London, and he would be a brave member of the "best set," and certainly of the "Smart Set," who would dare strike out and lead for himself in the way of criticism of an artist, and what is true of the men is true of the ladies. No social leader would dare applaud at the opera a singer who had as yet a reputation to make. It would not be so much in bad taste, as it would be "unsafe."

You remember the story of how King Edward fell asleep during one of Wagner's operas, and when he awoke with a start, for none of his Lords in Waiting would dare awake so august a personage, exclaimed "Is Wotan still singing?" and when he found that Wotan was still singing, promptly slumbered again.

Now, to return to my London critics. Having announced that La Tetrassini met with as much applause as ever, he says, "Her singing has really been very disappointing. Her voice has sounded worn, and although this might be due to the fact that she has been singing almost continuously for six months, an artist of her standing cannot afford to sing as she has been singing this week. Her top notes are as good as ever, but a prima donna cannot live on top notes alone and unless she improves during the next week I am afraid Tetrassini's star will wane as rapidly as it rose."

What beautiful reading this must be for our dear friend Hammerstein, who is trying new singers in Paris and elsewhere, and who in the exuberance of his enthusiasm over Tetrassini's success bound her up in New York with a five years' contract. However, Hammerstein's proverbial luck will pull him through and maybe La Tetrassini will sing as well this side of the water as she did last season when the fog of London, which is always disastrous to singers, especially to Italians, will have been gotten out of her throat by the sea breezes of the Atlantic Ocean.

My dear old friend, Professor Theodor Leschetizky, the famous teacher of the piano, under whom nearly all of our great pianists, including Fannie Bloomfield-Zeisler and Paderewski, studied, has followed the example of David, King of Israel, who, you will remember, in his old age, took unto himself a young wife to console him. The cable tells us that Leschetizky, undeterred by the fact that he has already been three times married, and is over eighty years of age, has just married one of his young pupils, Mlle. Marie von Rosborska. After this let no man, especially no piano teacher, admit that piano-teaching is any-

thing but the finest physical exercise known, and when we remember that Manuel Garcia, the great singing teacher, died at the advanced age of 100 or more, we must come to admit that there must be an exhilarating influence in teaching the young idea how to play or sing.

Caruso on his tour of the one-night stands is still worrying the critics of the local papers in their efforts to do justice to the occasion. The great tenor had a \$10,000 house in Toronto the other night, which drove one of the Toronto papers to acknowledge "the power of the pipe-organ which Caruso's voice displayed." Another Toronto paper has discovered that Divine Providence had arranged for Enrico "a peculiar formation of the larynx and environs, which affected his audience with the wonderment of a Sunday school picnic at Niagara Falls."

Now, I ask you, could our own dear Henderson, aided by Krehbiel, Aldrich & Company here in New York, evolve anything more beautiful than that?

Another critic discovered that the eminent Italian tenor does not walk, but "waddles"; that "he is burly, well nourished; that he is not a great artist, but that his voice is rich, indeed succulent."

While Caruso is gaining dollars and leaving a caricature of himself in every newspaper office in the towns that he visits, he is also happy in the knowledge that he will make his first appearance in the Paris Opéra some time next June at a charity performance on behalf of the Pension Fund of the French Society of Dramatic Authors. He is to appear in "Rigoletto" and special permission has been given by the French Minister of Public Instruction, so that the great singer will sing the title rôle in Italian. The rôle of *Gilda* will be taken, probably, either by Mme. Tetrassini or Melba. This is not the first time Caruso has sung in Paris, but it was in concert. Never before has he sung in opera and his appearance will be the first time that the opera will be sung in a French national theatre in any language but French. It doesn't make any difference to the French that an opera is composed with an Italian libretto, it has to be sung in French, for to the French there is only one language, for society, art, music.

The inimitable musical chronicler of the New York *Evening Sun* tells a delightful story to the effect that before the heavy frost and dank silence which now exists between Mme. Nordica and Oscar Hammerstein set in, the prima donna one day was enthusiastically describing to the impresario her pet project to establish an American Bayreuth on her estate, some distance up the Hudson.

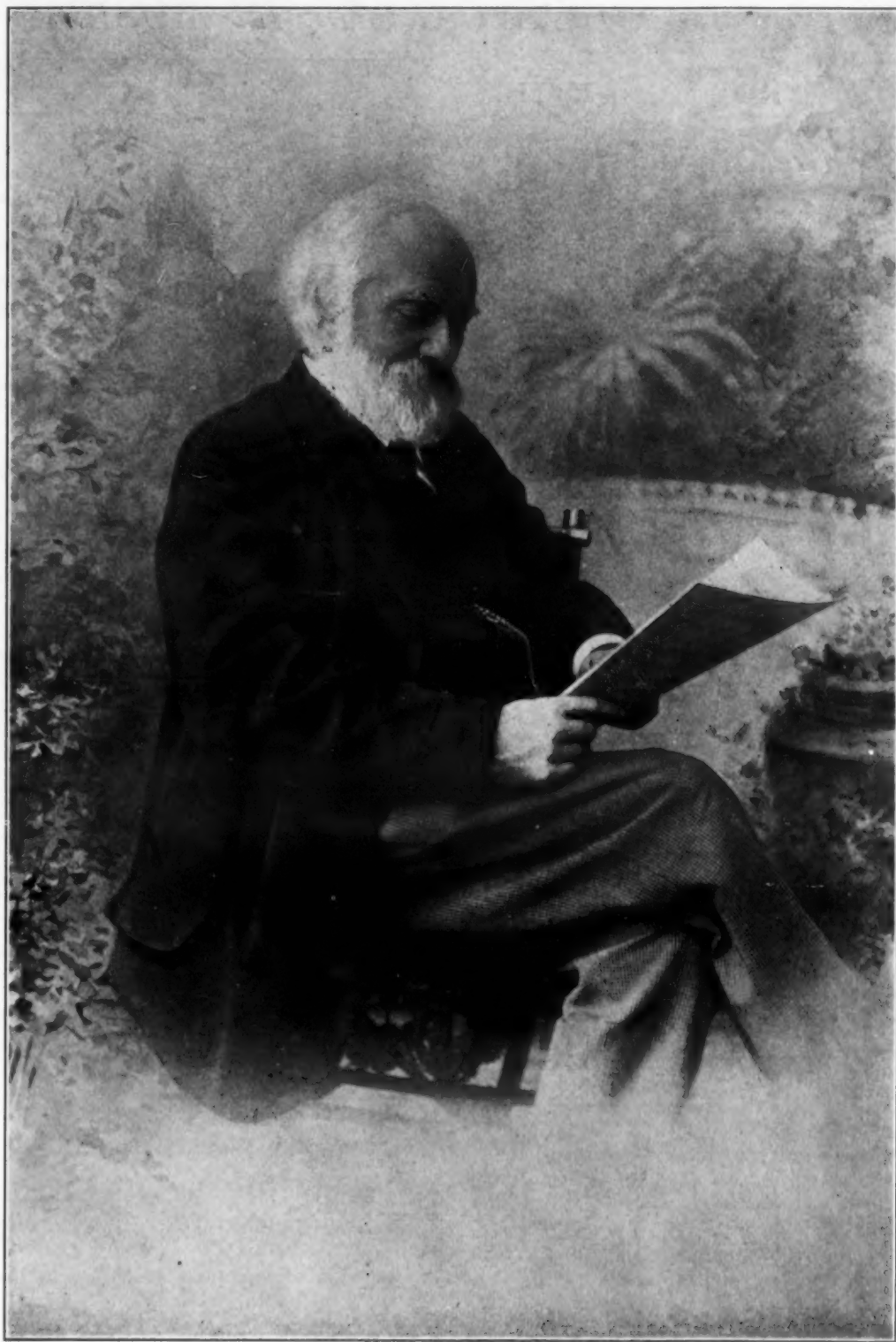
"But my dear lady," exclaimed the ever practical Oscar, "after you have established this, where are your audiences to come from?" "Why, from New York, of course," responded the diva, with just a little touch of nettle-rash in her middle register.

"My dear lady, why go so far for them," said Mr. Hammerstein. "I am sure you would find a far more appreciative public at Sing Sing."

The Berliners are wondering how Oscar Hammerstein managed to get Dr. Richard Strauss to permit "Salomé" to be produced in New York at his Manhattan Opera House next season. You will remember that the dear doctor, in the full fury of his anger at the rejection by the Metropolitan Opera House directors of "Salomé" after the first appearance, denounced this country and, indeed, later, when the Liederkrantz asked him to contribute something to the memorial album which they were bringing out, wrote: "Of all human vices hypocrisy is to me the most offensive. Of what use are art treasures and artistic thoughts of the Old World to beautiful America, when intelligent appreciation of what they mean and whence they spring remains on this side of the ocean?"

Could there be anything more charming than a denunciation of hypocrisy by Doctor Strauss, who is probably as serious a hunter for the almighty dollar as anybody there is in the entire United States of America! No Rockefeller or Ryan ever pursued it more assiduously. The Berliners need not worry how Oscar Hammerstein overcame the objections of the good doctor—the only thing they need worry about is as to how much!

The death of Ludovic Halevy in Paris reminds me that a great playwright and librettist has passed. Among musical people he will best be known by his share in writing the librettos of the "Grand Duchess" and "La Belle Hélène" and other operas which made the fame of Offenbach. These works were produced at a time when the



PROFESSOR THEODOR LESCHETIZKY

A dispatch from Budapest says: "Some sensation has been caused in the musical world by the marriage of Professor Theodor Leschetizky, the famous teacher of the piano, under whom many of the great pianists, including Paderewski, studied. Professor Leschetizky, who already had been three times married, is nearly eighty years of age. His wife was one of his pupils, named Mlle. Marie von Rosborska."

Parisian people were particularly disposed to enjoy anything which derided the classics, or the German people, and so they obtained a great vogue, which spread to other countries, but, like all works of their kind, they will not live, and if they were to be revived to-day the point would be lost, because the conditions which made them popular have passed. Among literary people M. Halevy will, perhaps, be remembered best by his charming novel, "L'Abbé Constantin," which was made into a play and produced by the late Henry E. Abbey at Wallack's Theatre. His best known play, however, is "Frou-frou," which was a wonderful study of Parisian manners.

Little by little the truth of the extraordinary proceedings which took place when Mme. Schumann-Heink made her application for American citizenship is coming out. This lovely woman, great singer and splendid artist, unlike most of the foreigners who come to get our money and spend it elsewhere, made up her mind to locate here and bring up her children here, and as to own real estate she had to be an American citizen, she determined on the step, though she had no idea of what the ordeal meant. At the hearing she was represented by that most astute of managers, Henry Wolfsohn, a most amiable and diffident personage, and by another gentleman. The questions which are asked on such occasions were, to my mind, prepared by Tammany politicians with the idea of keeping out anybody who had intelligence, except they were posted by a district leader. At one point the proceedings ran something like this:

"What is the form of Government of this country?"

"Mein Gott, vat ist dat?"

After a whispered consultation it was decided that the proper answer was "Republican."

"Do you believe in polygamy?"

"Vat iss?"

"He means do you believe in one man having many wives?"

"Ach, nein! I beleaf in a woman having anoder husband ven de last ist dead or gone away!"

"Lieber Himmel! Vat questions to ask a woman who wants to become an American citizeness!"

A correspondent from Detroit kindly sends me a "suggestion." "I understand," writes my correspondent, "that a club has been formed in this State for the benefit of young singers who are nervous. They call it the 'Scherzo Club.'"

The only young singers that I have ever known suffered not only from nerves, but if they were males, from a painful lack of clean linen, and I would be more inclined, therefore, to call such a club "The Shirtless Club."

Your friend,
MEPHISTO.

Ada Crossley, the contralto, goes to Australia next August for a prolonged concert tour in her native land. In her company will be Percy Grainger, the pianist, in whom Edvard Grieg was especially interested.

A new opera entitled "Rhea" by Spiro Samara seems to have made a pronounced success at its premiere in Florence. The composer, who is of Greek origin, has made use of several melodies of his country, which give the score characteristic color.

Clara Butt and Kennerley Rumford, who are now on their way home to England after a prolonged Australasian tour, will make their reappearance in London on June 27.

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TOM DANIEL'S CAREER IN MUSIC

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Tom Daniel, the distinguished basso, came to America from Penzance, England, when a youth and settled in Boston, where he received instruction in tone production from Myron W. Whitney, America's great basso. Later he went to Italy and studied with Vannuccini, and on his return received an offer to go into comic opera, which he accepted, and for four seasons remained on the stage.

Two seasons ago he gave up opera and entered into oratorio, concert and church work, and in that short time he has jumped into the very first rank of oratorio basses. He has been the basso at St. Bartholomew's Church, in New York City, and on May 1 he went to the Church of the Divine Paternity, succeeding Gwilym Miles in what is considered one of the best church positions in New York.

His voice is a pure bass of extensive compass and power, and he sings "Elijah" and the "Creation" with equal facility. He has practically all the best known oratorios and cantatas in his repertoire, and is perhaps the most satisfactory Handelian basso before the public to-day. He sang with great success at the Worcester Festival in 1906, and was engaged for the Cincinnati and other important festivals in May. A man of splendid physique, he stands over six feet in height, and is in the prime of life. Mr. Daniel has sung for the principal choral societies in Boston, Baltimore, Worcester, New Haven, Minneapolis, Milwaukee, Washington and many other cities.



TOM DANIEL
A Noted Basso and One of America's Leading Concert Artists

George Meader's Minneapolis Farewell

MINNEAPOLIS, May 11.—A large audience of friends attended the farewell recital of George Meader, the young tenor who will go abroad next month with his teacher, Miss Schoen-Rene. Mr. Meader has made notable progress vocally and in dramatic power and artistic expression during the past year. The composers represented on the program were Schubert, Verdi, Wagner, Brahms, Schumann, Massenet, Hahn, Bizet and Richard Strauss. Frances Vincent,

a popular young soprano, assisted Mr. Meader. Edna Burnside and Mrs. Charles Babcock were the accompanists. E. B.

A May Morning of Song

Marguerite Liotard, soprano, a pupil of Mme. Clarke-Sleight, gave a "May Morning of Song," at Berkeley Institute, No. 183 Lincoln Place, Brooklyn, last Saturday morning. The Neidhardt String Quartet and Mrs. Amelia Gray Clarke, accompanist, assisted.

STUDIED WITH MME. LUCCA

Boston Teacher Recalls Interesting Work with Eminent Singer

BOSTON, May 11.—Mme. Emma Howe Fabri, of the Howe-Fabri Vocal School in this city, was at one time a pupil of the late Mme. Pauline Lucca, who died recently abroad. Mme. Fabri spent the year of 1895 in study with Mme. Lucca at her magnificent villa in Gemünden, near Vienna.

Mme. Fabri speaks of this work as being one of the pleasantest during her years of study. She says that the villa at Gemünden was a most delightful place, and included in its appointments one immense room which was arranged as a theatre, having a stage with footlights, scenery, etc.

Mme. Fabri says that often Mme. Lucca would go on the stage and sing and act for the instruction of her pupils. Mme. Fabri has an excellent autograph photograph of Mme. Lucca on which the teacher expresses the warmest regard for her pupil.

D. L. L.

SAENGERFEST IN LA CROSSE

One of the Principal Musical Events of Western Wisconsin in Years

LA CROSSE, WIS., May 11.—The sängerfest which was recently held at La Crosse was one of the leading musical events of years in western Wisconsin. The mixed chorus consisted of 200 voices and a male chorus of seventy-five members did credit to the musical ability of the city.

The orchestra, under Rudolph Kreutz, was one of the leading attractions. Oscar Frey led the mixed chorus and Robert Isler had charge of the male chorus, both proving themselves to be leaders of marked ability.

The proceeds of the concert are to go toward the building of one of the greatest auditoriums in Wisconsin, in which will meet next Summer the sängerfest association, when one of the largest choruses of the country will sing. M. N. S.

A Grieg festival was given recently in Paris by the Société des Grandes Auditions Musicales of France, with Ellen Gulbranson, the celebrated Norwegian dramatic soprano; Mark Hambourg, the pianist; Louis Froelich and Albert Geloso as soloists.

YOUNG VIOLINIST MAKES DEBUT IN WATERBURY

May L. Stanley Plays in Home Town After Instructions Under Masters in Europe

WATERBURY, CONN., May 11.—In spite of the inclement weather and many other music attractions an audience numbering about three hundred gathered in Leavenworth Hall at the début as a concert violinist of May L. Stanley, of this city. There were many among the audience who have watched Miss Stanley's development from a young student into an artist of ability, and who have been interested in the news of her progress abroad, where in Berlin she studied under Carl Halir and in Prague under Stephan Suchy.

Miss Stanley played Wieniawski's Second Concerto, a Bach aria for the G string, a gavotte by Rameau, a Mozart minuet, a romance by Burch and the Rondo Capriccio by Saint-Saëns.

Julius Schendel, the New York pianist, who assisted, was warmly applauded for his rendering of Beethoven's Sonata "Passionata," op. 57, and Chopin's Barcarolle, op. 60. Mrs. Adelbert P. Hine played Miss Stanley's accompaniments excellently.

Pearl Bennett's Successful Season

Pearl Bennett, the gifted young American contralto, and former pupil of Oscar Sanger, has had thus far a most successful and brilliant season. Among her later engagements she sang at Mt. Vernon, New York, "In a Persian Garden," on May 8. She will appear at the May Festival, Lansing, Mich., May 27 and 28, after which she is booked for a short tour through Michigan. Walter R. Anderson, her manager, has already booked an extensive tour through the South and West for next season.

Schenectady Chorus Sings

SCHENECTADY, N. Y., May 4.—The Schubert-Philomel Club, W. G. Merrihew, conductor, sang the first and second parts of the "Creation" and "Prodigal Son" on April 28. The Schenectady Symphony Orchestra, Harry Thomas, concertmaster, and the following soloists assisted: Edith Chapman-Gould, soprano; John Young, tenor, and Frederick Wheeler, baritone. Each received high praise from the critics.

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NEW PUCCINI OPERA SOON TO BE READY

Title Role of "The Girl of the Golden West" Promised to Miss Farrar

Giacomo Puccini, the composer of "Madama Butterfly," "La Bohème," "Tosca" and "Mann Lescaut," has written a long letter to David Belasco, the New York theatrical manager, informing him that his new opera, "La Fanciulla del Occidente," the lyric version of Mr. Belasco's "The Girl of the Golden West," is rapidly nearing completion and in all probability will be ready for production at Covent Garden early next season. The composer writes most enthusiastically of his new work, even going so far as to say that in it he has found a theme which affords him wider scope than the Belasco-Long "Madam Butterfly."

The story follows the original play as closely as is possible for operatic purposes. The first act occurs in the bar-room, the second in the girl's mountain cabin, and the scenes of the game of cards and the hero's blood dropping from the loft on the sheriff's handkerchief are to be worked up to a powerful dramatic climax. The scene in the schoolroom has been discarded, the story jumping from the cabin to the scene in the foothills where the girl bids farewell to her beloved California. In this scene the heroine's final line, "O, my mountains, O, my California!" is being used by Puccini for the greatest aria in the work. Though, as a novel feature, no chorus will be employed during the early part of the opera, in this last scene a large chorus of miners will be introduced.

The rôle of *Jack Rance*, the sheriff, is written for a bass; *Johnson*, the road agent, is a tenor part. It seems that the title rôle was promised to Geraldine Farrar last year, and point was lent to the supposition that she will create it here by the fact that when she sailed for Europe recently she carried with her the original prompt-book of "The Girl of the Golden West," as a present from Mr. Belasco. Emmy Destinn, however, announced in an interview in Berlin last Fall that Puccini had assured her he intended the rôle for her. Those familiar with both the play and Miss Farrar's impersonations cannot doubt the American prima donna's fitness for the part.

Euterpean Chapter for Fond du Lac

FOND DU LAC, WIS., May 11.—A local chapter of the Euterpean Fraternity is to be established in Fond du Lac to-morrow in connection with the First Baptist Church of this city. The purpose of the society is to develop music and the fine arts. The installation was in the charge of Wilbur M. Derthick, of New York, who is installing chapters of the fraternity all over the country. M. N. S.

Kienzl's opera, "The Evangelist," which has never been sung in this country, recently reached its one hundredth performance at the Royal Opera in Berlin. During the thirteen years of its existence the opera has been sung on 191 stages.

The season at the Théâtre de la Monnaie, Brussels, ended on Tuesday.

TALENTED AMERICANS AMONG BURMEISTER'S PUPILS



RICHARD BURMEISTER AND SOME OF HIS PUPILS IN HIS BERLIN STUDIO

BERLIN, May 5.—Richard Burmeister, the concert-pianist, formerly of Baltimore, later of Dresden, and now of Berlin, has a large class of talented pupils this year. He is on the staff of the Stern Conservatory, and, in addition to his work there, has more private pupils than ever before. His studio in the Landgrafen Strasse

has been the scene of several recitals this Spring.

The accompanying photograph pictures Mr. Burmeister and several of his American and German pupils at one of these afternoon musicales. In the group are Minnie Rea, New York; Jane Overturf, Ohio; Laura Walker, Canada; Irma Beck, Texas; Chelien Pixley, South Carolina;

Nina Zietlaw, South Dakota; Lillian Adams, California; Christel Meil, Berlin; Miss Kirkpatrick, North Carolina; Stanislaw Letowsky, Nebraska; J. A. Aborn, New York; Jason Moore, Michigan; Josef Armherr, Cologne, Germany.

At this recital Miss Walker played Liszt's Polonaise in E Major; Miss Pixley, Saint-Saëns's Concerto in G Minor; Miss Meil, the Weber-Liszt Polacca; Mr. Letowsky, the Schubert-Liszt "Wanderer Fantasy"; Mr. Armherr, Beethoven's Concerto in C Minor. J. M.

EL PASO CHORUS HAS ITS ANNUAL FESTIVAL

Excellent Performances by Singers Under J. G. McNary's Direction—Carl Sobeski a Visitor

EL PASO, TEXAS, May 9.—A music festival, which is likely to become an annual affair, closed a week ago, when the El Paso Choral Society, J. G. McNary, conductor, assisted by the Chicago Symphony Orchestra, Mrs. Genevieve Clark Wilson, soprano; John Miller, tenor, and Arthur Middleton, bass, gave an excellent production of Haydn's "Creation."

This is the second season of the choral society under Mr. McNary, and the chorus shows marked improvement over the work done last year. Mr. McNary may justly be proud of what he has accomplished. He is not only a good musician, but a good business man, and the society will, unquestionably, be placed upon a firm financial basis.

The Thursday afternoon concert in the festival was given by the orchestra, with Rose Gannon and others as soloists.

Carl Sobeski, the baritone who recently came to El Paso and appeared in a most successful recital, is taking a prominent part in things musical here. He has an excellent voice, and his pleasing personality is making many friends for him among the city's best musicians and professional people.

Mr. Sobeski was especially engaged for the Easter service at the First Presbyterian Church here, and with Mr. McNary sang Fauré's "The Crucifix," and was one of the soloists in a production by the Presbyterian Choral Club of Stainer's "The Crucifixion." Mr. Sobeski also sang a solo, "Like as the Heart Desireth," by Allitson. D.

Helen Waldo Returns from the West

Helen Waldo, the popular contralto, has returned from her successful Western tour, which closed with two return engagements in Faribault, Minn., where she gave her Scotch Ballad Recital for the Shattuck School, and her program of Shakespearean Lyrics at St. Mary's Hall. Next Monday she sings in East Orange, N. J., on Tuesday in Paterson, N. J., and on May 25 in Brooklyn.

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STAINER'S "CRUCIFIXION" SUNG

John Loring Cook Directs Evanston Church Choir in Notable Presentation

CHICAGO, May 11.—Stainer's "Crucifixion" was presented at the Hemenway M. E. Church, Evanston, with a chorus of forty voices under the direction of John Loring Cook recently. For the past ten years Mr. Cook has been winning well-deserved recognition for his conscientious efforts as a singer, teacher and chorus director, and the presentation of this beautiful oratorio came as a fitting climax to the strenuous rehearsals to which chorus and soloists had been subjected.

Mr. Cook sang the eight tenor solos with beautiful tone quality and sincere appreciation of the text. He was especially effective in the "King Ever Glorious." The chorus work was admirably done. Precision of attack, clear enunciation and careful shading in pianissimo singing all gave evidence of the earnest preparation.

C. W. B.

Miss Jackson's Baltimore Pupils

BALTIMORE, May 2.—An interesting piano recital was given last Monday afternoon by the pupils of Augusta Jackson, at the residence of Mrs. George Barnett, No. 909 North Charles Street. The program consisted of solos, duets and trios. The participants were Wallis Warfield, Lelia St. Clair Gordon, Anne Gordon, Dorothy Frick, Francis Kenny, Mary Carroll Frick, Carmen Santos, Helen Whitridge, Katherine Brewer, Ludlow Willett, Katherine Brody, Helen Harrison, Anita Warfield, Leila Stout and Nelson Bolton.

W. J. R.

Next Spring Mme. Carreno will go to Australia for another series of concerts in that country and New Zealand, and at the beginning of November, 1909, she will be in America again for another extended tour. This summer will be spent in Italy, and early in the Fall she will return to her home at 28 Kurfürstendamm, Berlin.

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JOHN LORING COOK
Tenor and Director of the Hemenway M. E. Church Choir in Evanston, Near Chicago

W. Caven Barron's Compositions

BOSTON, May 11.—An attractive folder, containing thematic of a number of the compositions of W. Caven Barron, the distinguished composer of Canada, and who is now spending some time in Boston, has been published by the John Church Company, publishers of his compositions, and is being sent out to the profession. The folder is in unique form and has the appearance when folded of a post card and can be sent through the mails as such. Mr. Barron was at one time a student at the New England Conservatory of Music in this city and following extended study abroad he founded the London Conservatory of Music in London, Ontario. He has composed many excellent bits for the piano and is an accomplished pianist as well.

D. L. L.

JOINS SCHUBERT QUARTET

Davol Saunders, Noted Violinist, Now with Boston Organization

Davol Saunders, who succeeds Mr. Loud as first violin of the Schubert String Quartet, of Boston, although an American by family and birth is essentially a European in his artistic attainments and experience.

Beginning the study of the violin at the age of seven under the best masters in this country, he later went to Berlin, where for many years he enjoyed opportunities of study with the celebrated Carl Halir, Joseph Joachim and Wilhelm Berger, teacher of composition.

Mr. Saunders accepted a position as first violin in the Berlin Philharmonic Orchestra and in the Ducal Court Orchestra, during which time he played under Nikisch, Karl Muck, Richard Strauss and Max Fiedler; also making successful appearances as soloist at the Singakademie and elsewhere.

Returning to this country, Mr. Saunders immediately became engaged in important concert work, playing over 150 consecutive solo engagements throughout the United States, after which he filled for three years a position as first violin with the New York Symphony Orchestra.

Milwaukee Chorus Ends Season

MILWAUKEE, May 11.—The thirty-first season of the Arion and Cecilian clubs of Milwaukee was recently brought to a successful close by the presentation of Horatio W. Parker's most important composition, "Hora Novissima," the first performance of this work in Milwaukee. A. Goring Thomas's "Swan and the Skylark" was also revived. The chorus of 170 voices was under the direction of Daniel Prothero, and was supported by the Chicago Oratorio Quartet, Bach's Milwaukee orchestra, and W. H. Williamson and Charles H. Dodge at the piano and organ. The soprano, Mme. Tewksbury, scored in "Country, Bright and Fair."

M. N. S.

The new Russian tenor, Feodoroff, who was secured for the Paris Opéra by Messager and Broussan, is pleasing the Paris public.

IMPRESSIVE MUSICAL SERVICE

Toledo Church Choir Sings Maunder's Cantata, "Olivet to Calvary"

TOLEDO, OHIO, May 11.—More than 1,100 people attended the closing service of the series arranged for Good Friday, and never in the history of Trinity did there exist a deeper religious atmosphere, nor was there ever heard more impressive music in the historic old church edifice. For the first time in Toledo there was heard Maunder's setting of the Passion cantata, "Olivet to Calvary."

As on former occasions, the solo parts were capably rendered by William A. Zapfe, baritone; Jonathan Rogers, tenor; Masters William Greenhalgh and Ralph Baugh, sopranos, and Master William Schuetz, contralto. Trinity choir was never heard in better ensemble work, and there was unusual inspiration in the organ parts supplied by Herbert Foster Sprague, choir-master and organist, who deserves credit for some of the most remarkable musical achievements ever heard in Toledo.

Emil Liebling Plays in Milwaukee

MILWAUKEE, May 11.—The fourth and last concert in the annual series given at Milwaukee-Downer College by Emil Liebling recently took place. Mr. Liebling is regarded with much favor in Milwaukee, and he was greeted with the usual enthusiasm inspired by his brilliant and versatile renditions on the piano, and the first group that he played received a triple encore. The "Carmen" Fantasia, by Moszkowski, was peculiarly effective in execution and in interpretation. Mr. Liebling was assisted by a pupil, Edward V. Ehrhardt, who scored in Liszt's Sixth Hungarian Rhapsody.

M. N. S.

Petschnikoff Coming Again

R. E. Johnston has arranged with Alexander Petschnikoff, the Russian violinist, for a concert tour in America for the season of 1908-09. Petschnikoff will arrive in this country about November 15, and will immediately start on a tour through the South, Southwest and the Pacific Coast.

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JUNKERMANN SAILS TO MANAGE TOUR OF TETRAZZINI'S RIVAL



KARL JUNKERMANN

Karl Junkermann, who has been for several years manager of Kubelik, sailed on the *Kaiser Wilhelm der Grosse*, on Tuesday, May 5, and went direct to London, where several of his eminent artists will appear during the Spring season, including Zimbalist, Kussewitzky, Tina Lerner and Mme. El-Tour, the celebrated Russian coloratura soprano, who is acclaimed by the critics in St. Petersburg as the only rival of Tetrazzini. Mr. Junkermann is also arranging a tour through England, Germany, Austria, France and Spain for the great tenor, Constantino.

During his absence abroad, J. E. Francke is booking his artists for his forthcoming American tours for the above celebrated artists.

HUSS PUPILS IN CONCERT

Program of Classics Admirably Performed by Gifted Young Musicians

Notwithstanding the adverse weather conditions on Thursday of last week, there was a fair-sized audience at the concert given in Mendelssohn Hall in aid of the "Hope Farm" Protectors for Protestant Children by advanced pupils of Henry Holden Huss, assisted by Geraldine Morgan, the well-known violinist, and Eva May Campbell, soprano, a gifted pupil of Hildegard Hoffmann Huss. Those who attended were well repaid, as a program of unusual merit was presented in a manner that represented a lofty artistic standard.

The pianists were Florence Crawford, Isabel Sloan, Mrs. E. Gonzalez Pierson, Rosamund Niles, Louise Morgan Strong, Marion Coursen, Julia Andrews, Helen Rapallo Sloan and Edwin Stodola, whose numbers were, respectively, the finale of Beethoven's Concerto in G and Huss's Valse in A, MacDowell's "To a Water-Lily," the finale of Chopin's Concerto in E Minor, Rachmaninoff's Prelude in G Minor, the first movement of Mendelssohn's Concerto in G Minor, the first movement of Schumann's Concerto, Mendelssohn's Capriccio Brilliant in B Minor, Chopin's Nocturne in B and the finale of Beethoven's Concerto in E Flat.

The playing of all these young artists was of a nature that calls for emphatic praise. Technical difficulties were overcome with ease and unerring accuracy, the underlying meaning of the compositions presented was in every case lucidly interpreted, while the qualities of touch and tone were of individual charm and effect. The players well merited the demonstration of applause that followed their numbers. An orchestra drawn from the New York Philharmonic Society supplied the accompaniments, under Mr. Huss's able directorship.

Miss Morgan's sterling musicianship was demonstrated in her performance of Beethoven's

Romanza in F. Miss Campbell sang Mr. Huss's "My Jean," and songs by Schumann, Schubert, Bauer and Jensen, with much charm of voice and style, and was warmly recalled.

TORONTO QUARTET PLAYS

Brilliant Work at Closing Concert at Conservatory Music Hall

TORONTO, May 11.—The Toronto String Quartet closed its season at Conservatory Music Hall last week. The quartet has never been heard to better advantage either in general ensemble or in the incidental solo work. Dvorak's strangely fascinating quartet, op. 96, which suggests Indian music, was beautifully treated. In the individual parts for violin, viola and 'cello it was played with distinction of tone and much expression.

The quartet also gave a brilliant rendering of the "Molto Allegro e Vivace" of Mendelssohn from op. 12. The members of the quartet, consisting of Frank E. Blanchford, Roland Roberts, Frank C. Smith and Frederick Nicolai, were most enthusiastically applauded, as also was Cyril Dwight Edwards, baritone, who sang a number of songs, including modern and classic numbers, in a most distinctive manner. The pianist was Frank S. Welsman and the organist George D. Atkinson.

FLORIDACHORUS IN CHARLESTON

H. R. Novitzky One of the Leaders of Orchestra at Annual Saengerfest

JACKSONVILLE, May 11.—The members of the Germania Männerchor and the Sons of Herman, of this city, are greatly interested in the annual Sangerfest held last week in Charleston by the South Atlantic League and the German-American Alliance.

The Jacksonville delegation participated in the massed chorus of the Sangerfest and part of the time the chorus was led by H. R. Novitzky. Others in this city participating were William Thompson, Charles Wichman and Joseph Morrell who, with Mr. Novitzky, were among the first tenors; E. Peters and Leon Moch were second tenors, while Harry Hahn, H. Winkler and Dr. Schneider were the first basses and Frederick Bachman, Otto Knauer, E. Heider and H. G. Silberberg were second basses. Mr. Novitzky directed the first great chorus.

MISS SWICKARD IN DETROIT

New York Singer Entertains Members of Federation of Women's Club

DETROIT, May 9.—The Clio Club entertained the officers of the Detroit Federation of Women's Clubs and the presidents and secretaries of the thirty-two clubs belonging to the Federation, at the home of Mrs. Percy E. Ashton, No. 107 Virginia Avenue, last Saturday.

Josephine Swickard, of New York, accompanied on the piano by Mrs. Martha Hohly Wiest, gave a musical program lasting about an hour, with brief intervals for sociability. Among Miss Swickard's offerings were an aria from Mozart's "Marriage of Figaro," Spohr's "Rose, Lovely Charming," Schubert's "Du bist die Ruh," "The Three Green Sunbonnets," by D'Hardelot and De Arne's "Lass with the Delicate Air." In all of these and other songs presented by Miss Swickard she displayed her artistry to good advantage and her work was greatly appreciated by the auditors.

Haydn Orchestra in East Orange

EAST ORANGE, N. J., May 11.—The Haydn Orchestra, composed of amateur players under the direction of S. van Praag, gave its third private concert of the season Wednesday night. It was the best concert ever given by this progressive organization. Elizabeth F. Schaub, soprano, was the soloist, and the program included Fucik's "Einzug der Gladiatoren," Mascagni's "Cavalleria Rusticana" intermezzo, Saint-Saëns's "The Swan," Moniuszko's "Halka" Overture, the Fantaisie from Bizet's "Carmen," von Blon's "Blumengeflüster" and Strauss's "Morgenblätter."

Mme. Van den Hende Ends Another Tour



MME. FLAVIE VAN DEN HENDE

Successful 'Cellist Who Has Been Heard with Many of America's Leading Musical Societies

Flavie van den Hende, one of America's leading 'cellists, has recently returned from a successful concert tour through the South and middle West. The present season has served to add materially to the long list of admirers of this sterling artist, whose work has been stamped by press and public as being of a high order of excellence.

Among her appearances during this and recent seasons may be mentioned those at the Brooklyn Institute of Music, Peabody Institute of Music, Baltimore, Hollins Institute in Virginia, Cornell

University, Vassar College, Barnard College, Oberlin College in Ohio, Rome College in Georgia, Converse College in Spartanburg S. C., Winthrop College in Rock Hill, S. C., Beaver Conservatory of Music in Beaver, Pa., Meadville Conservatory of Music in Pennsylvania, the Western College in Oxford, Ohio, Bloomsburg Normal College in Pennsylvania and with many other institutions. She has been heard also at the Sunday evening concerts of the Metropolitan Opera House and the Damrosch symphony concerts.

ALBANY MUSIC FESTIVAL A SUCCESS

Dr. Arthur Mees Conducts Three Notable Choral Works—Hamlin, Bispham, Martin, Mme. Mulford and Other Well-Known Soloists

ALBANY, May 11.—The Albany Musical Association inaugurated its seventeenth annual May Festival on Monday night at Harmanus Bleecker Hall, followed by a matinée and evening performance on Tuesday. There was the same large audience that comes forward each year to do honor to this organization with its notable history.

The May Festival is an event that has become historic in the annals of Albany and is not only the finale of a Winter of hard and painstaking work by the members of this chorus of local singers, but gives illustration of the city's musical progress.

Berlioz's "Damnation of Faust" was the first production with the chorus of 200 voices, the Boston Festival Orchestra, and Mme. Florence Mulford, contralto, George Hamlin, tenor, David Bispham, baritone, and Frederic Martin, basso, to interpret this dramatic legend.

The chorus, in which special interest is centered, gave evidence of careful training. Dr. Arthur Mees, with his international reputation as a director, has been the guiding star of the association for seventeen years and much of its success is due to his efforts.

George Hamlin, who sang for the Albany Musical association for the first time last year in "Caractacus," had the rôle of Faust. Mr. Hamlin is an artist of uncommon intellectual understanding. His tenor voice is not only rich in tone color, but there is mastery of technique and breadth of style. In his solos "What Music, O My Memories" and "O, Boundless Nature,

Spirit Sublime, Mysterious," he illustrated his wonderful artistry.

The singing of David Bispham as *Mephistopheles* will remain as one of the lasting impressions of the festival. Year after year Mr. Bispham has returned to this city in concert, recital and oratorio work, but in spite of this he received the same cordial welcome and sang with even more dramatic force and power than on former occasions.

Mme. Florence Mulford was one of the soloists at the festival of 1907 and on this occasion gave an artistic conception of *Margaria*. Her contralto voice is singularly even in quality; throughout its range it is warm and clear, with almost perfect intonations.

Her solos, "There Was a King in Thule" and "My Heart with Grief Is Laden," were effectively given, while her duets with Mr. Hamlin were among the most delightful offerings.

Frederic Martin, the basso, as *Brander* showed a voice ponderous in quality with tones that carried with authority.

The afternoon concert was given over mainly to orchestral numbers, with solos by Carl Webster, violinist; Signor Giuseppe, baritone, and Oscar Schwar, zither.

At the evening concert, Horatio Parker's "Hora Novissima" and Sir Edward Elgar's "Banner of St. George" were given with Grace Bonner Williams, soprano; Mme. Florence Mulford, contralto; Dr. Frank Lawson, tenor, and Frederic Martin, basso. L. B.

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"Those who live in Brooklyn know that Brooklyn is preeminently a musical city," said Eugene V. Brewster, President of the Allied Arts Association, "but Manhattanites do not realize that right under their very eyes has been growing up one of the first musical cities in America.

"Brooklyn is a residential city, while Manhattan is more or less a transient city, and this accounts for our numerous permanent institutions, churches, societies and musical organizations. The Brooklyn Institute of Arts and Sciences, the Allied Arts Association, the Brooklyn Grand Opera Company, the Apollo Club, the Pratt Institute, the Adelphi, the Polytechnic, the Arion Society, Erasmus Hall, the Choral Society and the Master School are typical examples, and in all of these music is given a prominent place.

"During the season just passed a local opera company produced 'Martha' and 'Faust.' Several opera companies came and gave successful performances at various Brooklyn theatres, and among these was the Aborn Opera Company, which gave a dozen or more grand operas and about sixty performances. Next season we are promised a season of grand opera by the Metropolitan Opera Company and several performances by the local company.

"And, by the way, the performance of 'Faust' by Brooklyn singers was pronounced by competent critics superior in many ways to the 'Faust' as presented by Mr. Hammerstein. The acting was not all that could have been desired in one or two instances, and the scenic arrangements were inadequate, but the singing, chorus and orchestra were excellent.

"I have often wondered how many of the thousands who flock to the opera in Manhattan are transients, how many are curiosity seekers, how many really enjoy them, how many go because it is fashionable. In Brooklyn, when a lecture is given on some such subject as the History of Music, Grieg, the Beethoven Symphonies, or Gluck, the halls are filled with enthusiasts who

go to listen and not to be seen. When the big concerts are given it is not curiosity but the love of music that attracts such large audiences in Brooklyn, for is it not a social fad nor a fashionable duty.

"As to Brooklyn's musical future, that is still secure and even more promising. We are now witnessing the phenomenon of the elimination of distance by the magic under-river and over-river rails. Some think this will help Manhattan musically more than Brooklyn, but I am decidedly of the contrary opinion. Brooklyn is destined to be to New York what St. Paul is to Minneapolis and Cambridge is to Boston. Brooklyn will be a rival or a sister city, not a neglected bedroom where New Yorkers go only to sleep."

TOLMANINA TRIO PLAYS

Interesting Program by Boston Organization at Private Musicales

Boston, May 12.—The Tolmanina Trio, A. Laura Tolman, 'cellist; Gertrude Marshall, violinist, and Myra Winslow, pianist, presented an interesting program at a private musicale given at the home of Miss Tolman's mother in Winchester, Mass., last week. The trio played the allegro movement from Beethoven's Trio, op. 1, No. 3; an andante and allegro from Trios by Bargiel and the moderato from the Rubinstein Trio, op. 52. Miss Tolman played a Rubinstein melody, op. 3. Miss Marshall played Sarasate's "Les Adieux" and Zarzycki's Mazurka. Miss Winslow played a gavotte by Bach-Saint-Saëns and Staub's "Sous bois."

The members of the trio are playing extremely well together and produce a most satisfactory ensemble. There were about 150 guests and the musicale was one of the most enjoyable. Miss Tolman is a most finished artist and her solo playing is delightful.

D. L. L.

FESTIVAL FOR FORT WORTH

Texas Singing Societies to Combine in Concert Series Next Month

FORT WORTH, TEX., May 11.—The first days of June will mark for Fort Worth a musical festival which will exceed in importance anything of that nature ever heard in this city. The great card will be the numbers rendered by the Innes Orchestral Band, sixty-two instruments, many of the members being soloists.

For the choruses practically all of the local singing societies, and there are eight or ten of them, will be combined and are now in rehearsal for the festival. As solo singers the services of Elaine De Sellem, contralto, who appeared at the musical festival in this city last year and made a most pleasing impression on her hearers; Virginia Listemann, soprano, well known as a musical festival singer in the eastern part of the country; Signor G. Zara, the Italian baritone; Signor D. Pezzetti, a new as to this country but much praised Italian tenor, and Clayton Everts, basso cantante, have been engaged.

A school children's chorus of about 2,000 voices selected from the best singers in the Fort Worth public schools will be one of the matinee features.

W. A. A.

Rosine Morris Goes to Missouri

BALTIMORE, May 11.—Rosine Morris, teacher of piano at the Peabody Conservatory, has left for her home in Webb City, Mo., where she will spend her Summer vacation. Miss Morris has given numerous recitals in Baltimore this season and one in New York. She is a graduate of the Peabody Conservatory, having been a pupil of Ernest Hutcheson.

W. J. R.

Elsa Bland, the dramatic soprano, who was not reengaged for the Vienna Court Opera by Felix Weingartner, to the indignation of the public, made her farewell appearance in the Austrian capital in concert. She was the subject of such an enthusiastic demonstration that she was compelled to make a speech.

LEONCAVALLO'S NEW OPERA

Composer of I Pagliacci Devoting Himself Exclusively to "Maja"

Ruggiero Leoncavallo has given up work on his socialistic opera "The Red Shirt" and for the time being is interested only in bringing to a finish "Maja," which has a Provençal subject as its text. This is the first libretto which the composer did not prepare himself.

The opera, which is intended for production at the Opéra Comique in September, though it was first announced that its premiere would take place in Mexico, contains only three characters. A popular toreador loves a girl in a Provençal village and pursues her with his affection until her lover kills him. The girl in order to give her betrothed time to escape declares that she committed the crime. The people are furious at the girl for killing such a hero as the bullfighter and she is compelled to throw herself into the Rhone to avoid hanging at their hands. Her lover escapes.

W. A. TAYLOR'S PUPILS PLAY

Interesting Students' Concert Given by Advanced Class in Boston

Boston, May 4.—Pupils of William A. Taylor, the pianist and teacher of Huntington Avenue, this city, gave an interesting recital at the studio last Tuesday evening. Twelve of Mr. Taylor's more advanced class took part, and the recital was one of general excellence, and reflected credit upon the teacher. Mendelssohn's Capriccio Brilliant was given a particularly fine interpretation by Nellie White. Mr. Taylor played the orchestral part for this number on a second piano.

Mr. Taylor is one of Boston's successful instructors in pianoforte. He is a graduate of the New England Conservatory of Music, and while at that institution studied under Mme. Szumowska, the distinguished pianist of the Adamowski Trio, and F. A. Porter.

D. L. L.

A Greek violinist named Anemoyanni is winning success in Paris.

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THE STATUS OF MUSIC IN COSTA RICA

Population of Central American State Supports Excellent Bands Which Play High-Class Compositions—Native Composition Reaches a High Plane—Sousa's Marches Are Popular—A Typical Program at the Teatro Nacional—Former New Yorker an Enthusiastic Music Patron

By JOHN PROCTOR MILLS

Costa Rica, meaning "Rich Coast," is not only rich in material things, but can boast of the artistic as well, for its people are intensely musical. Each Province affords a good Banda Militar, consisting of from twenty-five to seventy-five pieces, and a great deal of pride is manifested in the work of these bands by the general public. About three times a week a public concert is given in one of the beautiful parks, and at the first blast of the horns from every home the residents hurry toward the bandstand.

At San José there is one of the best trained bands that I have ever heard, under the directorship of Señor Octavio Morales, who received his musical

much surprised to find the full scores of "Tosca," Giordano's "Fedora" and Puccini's "La Bohème," things that I could not find in stock at our music stores at home, as they never have calls for them.

Besides these I found a full supply of the sonatas of Beethoven, Mozart and Haydn; sonatas of Clementi and Kuhlau, études of Loeschorn, Duvernoy, Czerny and "Sus Obras para Piano" by Liszt.

I was much interested in looking over the MSS. score of a piece written for Orchestra, called "La Corte de Granada," by Ruperto Chapri, a Spanish composer; this also was

senorita Angelina Castro y acompañada al piano por la senorita Mayoral; Rapsodia No. 2 (piano), Liszt, Por las senoritas Edith y Flora Field; Radieuse, Grande Valse de Concert (Arreglo de H. Maylath), Gottschalk, Ejecutado a cuatro pianos por las senoritas Maria Aurelia Castro, Rosalia Duverran, Edith y Flora Field, Maria Teresa y Matilde Mendiola, Natividad Marichal y America Quinones; Amami! Romanza (Canto), L. Denza, Por la senorita Marina Fernandez, acompañada al piano por la senorita Mayoral; Campanella. Piano (Arreglo de Liszt), N. Paganini, Ejecutado por la senorita Mayoral; Cavalleria Rusticana (Canto), Mascagni, Ejecutada por la

teacher, was at one time located here. Among the other prominent singers and players at San José I might mention Mrs. Theodor Assman, pianist; Señora M. V. Blanco, pianist, at one time a teacher; Señorita Luisa Montero, soprano; Señorita Patricia Rosat, contralto; Alejandro Aguilar, tenor; Pedro Arias, basso; Samuel Wontandon, baritone.

Besides these I could mention numerous good musicians. Nearly every young man plays some instrument, and it is a very common thing to see a barber sitting up in his chair with notes on his knees, practising either mandolin or guitar. The vim and fire in the native airs is enough to make



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training and education in Belgium. He is a very fine specimen of manhood, modest, and quiet in his manner of directing, never going through a lot of gymnastics, but owning at all times the closest attention of each member of his organization. He exercises the greatest care in the very slightest detail, and his effects are never in the least overdrawn.

On several occasions I heard the band render a number of marches of our very own John Philip Sousa; I might have closed my eyes and imagined that the composer himself was directing his band, for they were in the truly American Con Spirito style, showing that the director fully understood the language of music, if not the language of the people whence the music came.

In looking over the repertoire of M. V. Blanco's music, a leading baritone of San José, I was

in the store of Señor Blanco. But perhaps the thing that arrested my greatest attention was the composition of some of the native composers. Among these was the "Himno Nacional," by Manuel M. Gutierrez, Colonel and Director-General of the Military Bands of Costa Rica, a melodious creation, written in common time, which sounds quite American. This was composed in 1853.

The following program, presented at the Teatro Nacional, represents some of the leading musicians of San José. I will not translate it, as it would take the national flavor away from it and would not show the smooth and beautiful language, which in itself is most musical to the ear: Fantasia de la opera Tosca, Puccini, Ejecutada por la orquesta y dirigida por la senorita Mayoral; Torna. Melodia (Canto), L. Denza, Poir la

senorita Mayoral y acompañada al piano por la senorita Flora Field; La Bohème, Cuarteto de piano, two violines y flauta, Puccini, Por la senorita Mayoral y senores Adolfo Boletti, Carlos Gutierrez y Raul Leon; Tosca (Vissi d' arte), Canto, Puccini, Por la senorita Encarnacion Mayoral, acompañada al piano por el señor Angel Sanchez.

The prices of entrance range from sixteen colones to fifty centavos (one colone is equal to a little less than fifty cents of American money). In San José we also find a school of music, "Escuela de Musica Santa Cecilia," with Señor José J. Vargas Calvo, Professor of Piano and Director. He is a cultured gentleman and an enthusiastic musician, having studied at Poughkeepsie, in the United States, besides having studied in Europe. Signor Alvise Castegnaro, an Italian

one think of a fairyland, with its freedom and melodies of love.

I might also mention an amateur musician, H. N. Rudd, a former New Yorker, who has lived in Costa Rica for thirty-four years. He is the leading photographer of San José, but takes a very keen interest in things pertaining to music.

One night, after a beautiful moonlight walk of about four miles, I was invited to come to Mr. Rudd's gallery, where there were awaiting me four gentlemen, eager to hear some of our late American songs, and I was pleased to find that Mr. Rudd had not forgotten the music of his home land. We sang "America," "Dixie," "Star Spangled Banner," and the song I love best, "The Red, White and Blue," by the father of my personal friend, Charles Carter Shaw, of

(Continued on page 23)

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WESTERN ORCHESTRA ON AN EXTENDED TOUR

Minneapolis Musicians to Play at Festival Throughout the Northwest

MINNEAPOLIS, May 4.—The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, will start on its second Spring festival tour May 10, and between Monday, May 11, and Friday, May 29, will appear at nine Spring musical festivals in the Northwest.

The first concert will be given in Winnipeg, Manitoba, and the closing concert will be in Omaha, Neb.

Five concerts will be given in Winnipeg, Monday, Tuesday and Wednesday nights and Tuesday and Wednesday afternoons. Thursday and Friday, May 14 and 15, the orchestra will take part in the festival at Grand Forks, N. Dak., two evening and one afternoon concert being given. Saturday, May 16, the orchestra will give two concerts at the Fargo, N. Dak., festival.

The orchestra will occupy a prominent place in the Duluth, Minn., festival, which will be one of the most elaborate in the Northwest. The festival will be held May 18 and May 19, and the orchestra will give three concerts, two in the evening and one in the afternoon. From Du-

luth the orchestra will go to the Brookings, S. Dak., festival, giving an afternoon and evening concert on Thursday, May 21. Huron, S. Dak., will be the next place visited, two concerts being given at the festival there on Friday, May 22.

The second week of the tour will open May 25 at Yankton, S. Dak., where two concerts will be given. Three concerts will be given at the famous corn palace at Mitchell, S. Dak., on Tuesday and Wednesday evening, May 28 and 29. The Theodore Thomas orchestra played at the Mitchell festival last Spring, but this year the Minneapolis organization received an unsolicited engagement.

The tour will close with the Omaha festival where three concerts will be given on Thursday and Friday, May 28 and 29.

The following eminent soloists have been engaged for the tour: Sibyl Sammis, of Chicago, soprano; Mrs. Alma Johnson Porteous, of Minneapolis, contralto; Holmes Cowper and Garnett Hedge, of Chicago, and Frederick Carberry, of Milwaukee, tenors; Grant Hadley, of Chicago, baritone; Albert Boroff and Gustav Holmquist, of Chicago, basses. All, of course, do not appear in any one place.

Carlo Fischer, first 'cellist of the orchestra, will be the chief instrumental soloist. E. B.

RECITAL BY MISS WEEK

Paul Schoessling, 'Cellist, Assists Spokane Singer at Chicago Concert

CHICAGO, May 11.—Etta Edwards, a well-known vocal teacher, formerly of Boston and now located in Chicago, presented Anna Louise Week, of Spokane, in recital in Cable Hall, Thursday afternoon, May 7. She sang a group of German songs by Brahms, Franz, Von Fielitz, Schumann and Hugo Wolf, which followed a Handel recitative and aria, "Ombra mai fu," with 'cello obligato played by Paul Schoessling. Later she sang a group of French songs by Augusta Holmès which were beautiful in the rendition. A group of English songs closed the program. Mr. Schoessling played Triebel's Concerto Romanze and Grisi's Impromptu, to which he was obliged to respond to the enthusiastic applause by playing an extra number. He produces a broad, rich tone and his playing was decidedly beautiful. C. W. B.

MARY GARDEN ILL FROM GAS

Manhattan Star's Reappearance at the Paris Opéra Delayed

PARIS, May 9.—When Mary Garden became "suddenly ill" last Monday and was unable to sing in "Thaïs" that evening it was not an ordinary case of sore throat or influenza.

"It was gas," she told an interviewer, "just ordinary illuminating gas, part of which I used for reading and the other part I inhaled. I said nothing about it at the time, not wanting to frighten my parents in New York.

"When I finished reading in bed the gas supply was shut off in the kitchen. Early in the morning before I was due to awake the gas was turned on again. When I regained consciousness my maid and the cook were holding my head out of the window. It was a narrow escape. For two days I had a terrible revival of my recent seasickness. I was not afraid, as I have died many times on the stage. Next week I am moving into a new apartment in the Avenue Malakoff. There will be no gas there."

CZARINA DELIGHTED BY AMERICAN GIRL WHO SANG FOR HER



LUCILLE MARCEL

ST. PETERSBURG, April 28.—Lucille Marcel, the talented New York girl who has been singing for the Empress of Russia, speaks enthusiastically of her experience.

"The Czarina smiled and thanked me after every song, and when I had finished the aria from 'Tosca' she came over to the piano and said she must hear it over again. I repeated it and then she asked me if I could sing 'Mignon' for her. Fortunately I had the music with me and I sang the aria she wanted. When I had finished it the Countess Wyrubouff got up and kissed me and said:

"Do you know, dear, there were tears in Her Majesty's eyes as you sang?"

"The Czarina listened for an hour and forty minutes and then she talked to me so charmingly. I told her I was American, born in New York, that I had played at the Opéra Comique in Paris, and was going to sing at the Grand Opera there next season. She seemed so interested and said: "You have a lovely voice, and I hope you will come and sing to me again. I wish you every success, but I am quite certain that you are bound to succeed, whatever you do."

MR. SCIONTI IN RECITAL

Brilliant Western Pianist Gives Interesting Program in Chicago

CHICAGO, May 11.—Silvio Scionti, of the faculty of the American Conservatory, was heard in recital, assisted by Henriot Levy and Louise Robyn, in Kimball Hall, Thursday evening, May 7. Mr. Scionti gave a very brilliant performance of Rubinstein's Concerto No. 5, op. 94, with Mr. Levy at the second piano. This was followed by three solo numbers by Mr. Scionti: Liszt's "Ricordanza," Chopin's Prelude in F Major and Etude G Flat, op. 25. The program closed with a performance of the first movement of Martucci's B Flat Minor Concerto, op. 66, with Miss Robyn at the second piano. Mr. Scionti is one of the most accomplished pianists in the West. C. W. B.

SUNDAY EVENING CLUB

Chicago Organization Hears Organ Recital by Clarence Dickinson

CHICAGO, May 11.—The Chicago Sunday Evening Club, which meets at Orchestra Hall every Sunday evening, opened its meeting, May 10, with an organ recital by Clarence Dickinson. He played Thiele's Finale; Bird's "Oriental Sketch"; Nevin's "Berceuse," and Widor's Toccata (Fifth Symphony).

The chorus under Mr. Dickinson's direction sang Tours's "God Hath Appointed a Day" and Woodward's "The Radiant Morn." A trio, Brahms's "The Lord Shall Comfort Zion," was sung by Mrs. Trimble, Mr. Ross and Mr. Holmquist and was very much enjoyed. Mr. Holmquist sang "The Palms," with his usual good voice and excellent method. The quartet sang one number, which closed the musical part of the program. C. W. B.

CHAUTAUQUA PLANS

Frank Croxton Will Have Charge of the Vocal Department

The vocal department at Chautauqua, N. Y., is in charge of Frank Croxton, the eminent basso, of New York City. Mr. Croxton is one of the best-known singers and teachers in America, and will assure this work a splendid following.

Associated with Mr. Croxton will be Marie Zimmerman, soprano, soloist Fifth Avenue Collegiate Church, New York City; Charles E. Washburn, baritone, Vanderbilt University, Nashville, Tenn., and Eleanor Stark Stanley, who will coach songs, opera and oratorio.

Frances Alda, the Australian soprano, who is one of the few singers Mr. Gatti-Casazza took it upon himself to engage for the Metropolitan, went to Milan in the Winter a stranger, and by her singing of *Louise* in Charpentier's opera and *Marguerite* in "Mefistofele" proved herself an artist to be reckoned with. She will sing at Buenos Aires this Spring.

MUSICAL SEASON IN PROVIDENCE CLOSES

Musicales Wind Up a Busy Year in Rhode Island—Syracuse Singer Introduced

PROVIDENCE, May 11.—The musical season for Providence practically closed Wednesday night, with the last of the series of musicales given by Mr. and Mrs. Albert Foster. Their work for the season has been mostly trios and quartets by themselves and various local violinists, but at this last musicale was given the Schumann Quintet in E Flat for piano and strings.

Tuesday night was the final musicale at the Art Club, with Mme. Avis Bliven Charbonnel, pianist, Eula Brunelle, violinist, and Leon Van Vleet, 'cellist, of Boston. The program included the Gade Trio, op. 42, and Rhapsodie No. 12, by Liszt. Mme. Charbonnel's work this season has been one of steady improvement; as an ensemble player she has fast come to the front. Her playing of the Liszt "Liebestraum" before the Chaminade Club Wednesday morning was one of the most beautiful bits of work heard here this season.

At this same musicale Mrs. Helen Butler Blanding, of Syracuse, sang several songs, and made a most favorable impression upon her listeners. Her aria, "Ah, Fors é lui," was splendidly done. She is young, equipped with a well-poised voice and much temperament, and the years to come and her own ambition will do much for her.

On that same day, in the afternoon, Mrs. William Tillinghast introduced a young French singer, Nativia Mandeville, to many of the musical people of Providence. She has a beautiful voice of fair volume, and sang her difficult program of mostly unusual songs in a manner which reflected much credit on so young a singer. L. M.

ANOTHER VON ENDE RECITAL

E. Hart Bugbee Displays Excellent Equipment in Exacting Program

E. Hart Bugbee gave the fourth of the artist recitals in the Von Ende series at the American Institute of Applied Music, New York, on Wednesday of last week, and once more there was a large and demonstrative audience in attendance.

That Mr. Bugbee is one of the most abundantly endowed of Mr. Von Ende's pupils was amply demonstrated in his admirable renderings of Wieniawski's Concerto in D Minor, the first movement of Lalo's Concerto, op. 20, Vieuxtemps's Ballade and Polonaise, Ries's "Perpetual Motion," also Torelli's Sonata for two violins, in which he was assisted by J. Frank Rice. Commanding an excellently developed technique, Mr. Bugbee uses it in the service of uncompromising adherence to high artistic ideals. He was rewarded by warm applause after each of his numbers.

Baltimore Choral Society's Concert

BALTIMORE, May 11.—The Baltimore Choral Society, Robert Leroy Haslup, director, will give the third American performance of Gabriel Berné's "The Children's Crusade" at Albaugh's theatre May 28. W. J. R.

Siegfried Ochs, the conductor of the Berlin Philharmonic Chorus, recently celebrated his fiftieth birthday.

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ECHOES OF MUSIC ABROAD

AS IN the case of "Salomé," the Dresden public will be called upon to form the first verdict of "Elektra." The first arrangements made by the composer provided for a Berlin premiere of the next Strauss opera, to be followed by a production in French at the Paris Opéra. It is now definitely settled, however, that the first performance will take place at the Dresden Royal Opera next New Year's night. Berlin will hear it a month later, then Monte Carlo and Paris will follow in turn. Whatever its success, it is unlikely that New York will hear the novelty before the following year, as it would be too much to expect of Mr. Hammerstein to stage two Strauss operas in the limited New York season.

JUDGING by the keen competition among well-known violinists for the successorship to Henri Marteau as head of the violin department of the Geneva Conservatory, the position vacated by Joachim's successor at the Royal High School of Music, Berlin, is considered a very desirable one. Conspicuous among the candidates are Hugo Heermann, now of Chicago, and Carl Flesch, the Hungarian violinist.

PARIS is awaiting the decision of the courts as to the right of a composer to dispose of an opera without the consent of the librettist, a point that has come up in connection with the present dispute between Maurice Maeterlinck and Henri Fédier, who has made an opera of "Monna Vanna," and arranged with the Paris Opéra for its production, contrary to the wishes of the poet. The latter would have consented to such a proposition only on condition that his wife, Georgette Leblanc, be engaged to create the title rôle. MM. Messager and Broussan refused to comply.

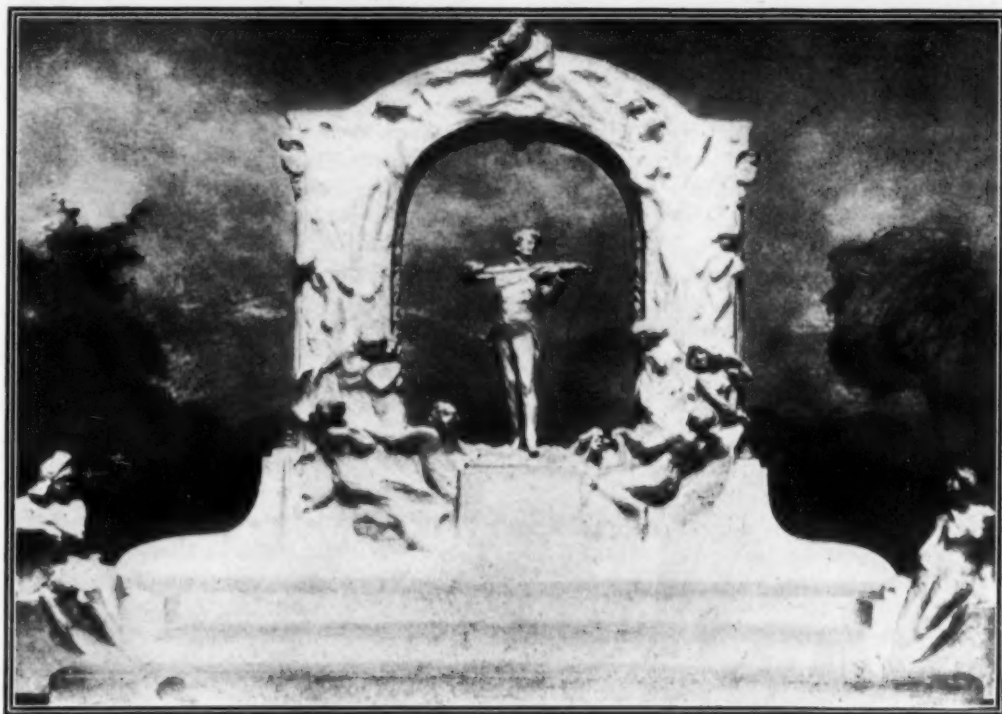
The incident recalls a similar "hitch" at the time Debussy's "Pelléas et Mélisande" was brought out at the Opéra Comique. Maeterlinck, according to *Le Guide Musical*, insisted that his wife be the *Mélisande*; Debussy, on the other hand, preferred Mary Garden, and Director Carré sided with him. The Belgian poet thereupon tried to obstruct the production of the novelty and, not succeeding, resorted to the undignified procedure of writing a letter to *Le Figaro* expressing his earnest wishes for the failure of the work—wishes that the gods ignored.

GALA performances at Covent Garden are expensive luxuries. On May 27, when President Fallières will be the guest of honor, accompanied by King Edward and Queen Alexandra, unreserved gallery seats—the cheapest in the house—will cost two dollars and a half. The next price is five dollars, ranging down—or up—to thirty-five dollars for the orchestra stalls, with boxes as high as \$200.

Mme. Tetrassini's appearances in London seem to be creating a situation similar to that attending her New York engagement, the critics trying to impress her faults upon the public, and the public defiantly buying up the house days in advance and applauding her until compelled to cease through sheer exhaustion. Excitement has been at high pitch for some time over the battle royal of prima donnas the reappearance of Mme. Melba at the end of this week has been expected to precipitate. Hitherto the Australian soprano has been preeminent at Covent Garden, and the public is waiting to see how her reception may be affected by the Tetrassini furore. Her repertoire, at any rate, is more modern than that of her new Italian rival. "La Bohème" was the opera scheduled for her *rentrée*, and in *Tosca* she will have another Puccini rôle. *Desdemona* in

the later Verdi's "Otello" also will have more of the spice of novelty than the Florentine singer's *Amina* in "La Sonnambula," for instance.

But the high-spirited Tetrassini is not worry-



VIENNA'S PROJECTED JOHANN STRAUSS MONUMENT

ing over any danger of being outshone, no matter what high-browed critics may say, for did not Adelina Patti herself weep real tears over her *Violetta*, and send her "a million thanks and kisses for the greatest musical delight of her musical life?" She has fairly waved a red rag by declaring that nothing would tempt her to miss hearing Melba, whose voice she declares to be "the most beautiful and highly cultivated I ever listened to."

In the meantime, London has "heard for the first time a *Steglinde* of the highest ability." This is Frau Rüsche-Endorf, a newcomer from Cologne, Hanover, and other lesser German centers. Her vocal accomplishments and histrionic ability are praised in equal terms. This discovery of a new German artist of more than mediocre equipment was made in the first Wagner performance, "Die Walküre," which was conducted by Dr. Hans Richter. Ellen Gulbranson was the *Bruennhilde*, Cornelius sang *Siegfried* and Paul Knüpfer, *Hunding*.

The *Daily Telegraph* waxes poetic over the performance: "Given the divers of sufficient skill and what pearls can they not bring up from the depths? On the occasion under notice the divers were plentiful, and the harvest of pearls of great abundance." The same writer notes that "time deals gently with Mr. Van Rooy," who repeated his familiar impersonation of *Wotan*. Florence Wickham, the American contralto, now of Schwerin, was one of the Valkyries.

EVIDENTLY in "Die rote Gred," which was heard in Vienna the other day, following its Frankfurt premiere of a few months ago, Julius Bittner, who is a member of the Austrian civil service and a musician only in his leisure hours, has emulated Debussy's contempt for the conventions of the opera form. We read that "the music is essentially modern; it completely lacks melody; anything like a set piece is rigorously avoided; often in an orchestral orgy of unresolved discords the voices are entirely drowned."

As for the story, it is surely lurid enough to

please Italians fed on "Cavalleria Rusticana" and "I Pagliacci," and at the same time symbolic enough, in representing woman as man's evil genius, to appeal to the Teutonic taste. The era is toward the end of the sixteenth century.

The heroine, known as *Red Gred*, on account of the color of her hair, and endowed with such beauty that she captivates every man, belongs to a band of wandering jugglers. *Hans*, the young son of the mayor of a small town in Upper Aus-

sounds very much the same. There is nothing very attractive about it. Look round the table at such a time and you will find the faces of men wearing a look of pseudo-enjoyment. They care not two straws about the note in question, but they think that an appearance of pleasure will indicate culture on their part."

Whereupon Mr. Hughes proceeds to scandalize the music world by making a plea for the drum.

"If we are to have instrumental music after dinner, I say, give me the drum, the honest, big drum," he proclaims defiantly. "While the fellow was wallowing it for all he was worth there would be no painful feeling of restraint on the part of the diners. They could roar their facetious little tales at each other, strike matches, drop a plate or two, and take their ease generally. As things are managed at present there are few opportunities for unbending. That everlasting, long high note, coming either from the fiddler or the tenor or from some lovely lady singer, keeps us all gloomily silent."

MASSENET'S "Marie Magdeleine" seems to have taken a new lease of life. Though the composer called it a sacred drama and it has been generally placed in the oratorio class since its first production thirty-five years ago, it is of such a nature that the public has always felt puzzled as how to classify it.

Latterly, the experiment has been tried of presenting it on the opera stage with all scenic accessories, and one by one the French and Belgian cities are falling into line and producing it in this form, invariably making a profound impression with it. In this way it has just been given at the Théâtre de la Monnaie, Brussels, in Marseilles and in Lille. It may be that it owes its revival to the success of Richard Strauss's experiment in presenting biblical characters on the opera stage in "Salomé."

GOOD Friday marked the close of Paris's orchestra season, when, according to long-established conventions, so-called "sacred" concerts were in order. As a matter of fact, much of the music played was peculiarly pagan in character, as for instance, the fragments of "Rheingold" and "Tristan und Isolde" played in the Châtelet, and the scene between *Wotan* and *Erda* from "Siegfried," which was given at the Lamoureux Concert.

Under Vincent d'Indy, the Lamoureux Orchestra, however, offered the "Symphony for the Paschal Festivity," the prelude to Bach's Cantata "Der Himmel lacht," to counteract, doubtless, the effects of the "Siegfried" scene. The "Good Friday Music" from "Parsifal" was also included in the program.

MAY 24 will mark the twentieth anniversary of Nellie Melba's début at Covent Garden, following appearances at the Théâtre de la Monnaie, the Brussels training-school for Covent Garden and other of the large institutions, not forgetting the Manhattan. It was as *Gilda* that she had her "try-out" in Brussels, making an instantaneous success. It is related, however, that while the applause was at its height her husband heard a woman near him say to her companion: "Melba talks nonsense if she calls this her début. Why, I heard her sing ten years ago in Spain." As a matter of fact, Melba had never been in Spain.

FROM Rome comes the report that a number of Italian millionaires, among them Sonzogno, the publisher, have decided to organize a trust, with a capital of \$2,000,000, to prevent the emigration of the best opera singers of their country to America and England. The combination will deal with the opera institutions of Florence, Rome, Naples, Milan and Turin. J. L. H.

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Carl Lanzer, the violinist, has announced that he will shortly make Los Angeles, Cal., his home and will give a recital there before starting on his anticipated European tour.

Frederick Stevenson, writing in the Los Angeles *Graphic*, refers to the work of Kie Julie Christin, one of the soloists at the Lyric Club concert, in the highest terms of praise.

Joseph B. McGinnis, of Pittsburg, gave a pupils' musicale at his studio recently. Those who played were Dorothy Preston, Catherine Donohoo, Alice Pierson and Virginia Lyne.

The A. Hospe Company, of Council Bluffs, Iowa, gave an Apollo recital in their building on May 4, with the assistance of Lucius Pryor, tenor. T. M. Pletcher had charge of the instrument.

Leslie Harris, in one of his notable programs of humorous musical sketches—an evening at the piano—will appear again in Association Hall, Brooklyn, on the evening of Thursday, May 21. The program is to be a new one in Brooklyn.

A program of original songs by Lucien Bainbridge Crist, of Boston, was recently given at Mrs. Oldberg's studio in Washington, D. C. Those that participated were Marion McCoy, Frances Bethune, Signor Zuocconi and Mrs. Oldberg.

Rev. Father J. J. Fitzgerald, pastor of St. Rose's Church, New Haven, Conn., announced this week the appointment of Leona T. Hines, of Townsend Avenue, to the position of organist at the church. Miss Hines is well known in musical circles in New Haven.

The recent eighth organ recital of W. G. Reynolds in the First Congregational Church, Tacoma, Wash., was made up entirely of his own compositions, and drew a large audience of his friends and admirers. Mrs. Othrick, the assisting soloist, sang three of his popular songs.

A successful concert for the benefit of the Bell Home, at Washington, D. C., was given recently in St. Thomas's Church. Those who participated were Mrs. Allen Holmes, Mary Renney, Mme. Anita Heineck-Lloyd, Louise Taylor, Ouida Wheelock and B. Frank Myers.

A concert was given at Jarvy Memorial Hall, Bloomfield, N. J., on Tuesday evening, May 12, for the benefit of the Christian Endeavor Fresh Air Fund, at Roseland. Among those who took part were Reed Miller, the tenor; Francis F. Powers, baritone, and Goldie Gross, cellist.

An excellent musical program was rendered at the memorial services of Baltimore Aerie No. 59, Fraternal Order of Eagles, at the Maryland Theatre, on May 3. Mrs. Rudolph Schaffter, John G. Baling, David Melamet and other well-known local musicians took part in the program.

On Monday of last week there was a piano graduating recital in which Ethel Carr, Rowena Frank and Elsie Simmons took part in Washington, D. C. The program included Grieg's Concerto in A Minor, Tschakowsky's Concerto in B Flat Minor and the Liszt Hungarian Fantasia in E Minor.

Mrs. Carl Mautz, a well-known soloist of Philadelphia and a pupil of W. Warren Shaw, sang for her first time in recital in Egyptian Hall

recently. The young woman has a rich mezzo-contralto voice, and won instant recognition. Mrs. Mautz is soloist in the First Baptist Church, Camden, N. J.

An interesting musicale was given on the afternoon of Saturday, May 2, by several pupils of Caroline Faller, of Buffalo, including Edith Silverman, Loretto Broman, Raymond Storms, Florence Mauer, Alex Levin, Emma Frank, Melvin Reinhart, Nettie Jerge, Raymond Brost and Edna Mehlretter.

Twenty pupils of the Bach Pianoforte School, of Boston, Henry Dellafield, director, gave an interesting recital at the school last week Tuesday evening. The program was made up largely of piano solos and duets, and there were also several vocal numbers. The school has had an exceptionally successful season.

An excellent concert was given in Des Moines, Iowa, recently at the Drake University Auditorium by the University Symphony Quartet. Marie Van Ayken, of the Drake Conservatory, completed the quintet in the playing of a Dvorak composition, while Carlo Fischer's playing of the cello was especially remarked.

Franceska Kasper, soprano, of Washington, D. C., has been engaged to create the leading rôle in a new Japanese operetta by Audon Wassili Leps, the libretto of which is by John Luther Long, in a performance to be given May 26 by the Philadelphia Operatic Society. The part Miss Kasper sings is "Dream Dust."

Max Shafer, director of the Oshkosh, Wis., Männerchor, has been presented with a handsome gold-headed cane by the members of the musical organization as an appreciation of his efforts for musical development in the city. Since Mr. Shafer has had charge of the musical organization the membership has been doubled.

A recital by Myrtle Elvyn, the pianist, before a large number of Nuns and members of the press Saturday morning in Kimball Hall was a notable event of the week in Chicago. This young artist demonstrated again her fine pianistic ability. She played from the works of Chopin, Corelli, Schumann, Mendelssohn, Scriabine and Liszt.

Elsie Lincoln, of Des Moines, Iowa, gave the last of three song recitals at the Women's Club before a delighted audience recently. Her program included songs from Schubert, Schumann and Mendelssohn, and, in contrast, a number of works by American women composers, including Therese Garrison, Mrs. H. H. A. Beach and Grace Wassal.

Mr. and Mrs. Walter Hall and their younger son, recently of Pittsburg, have gone to Canada, and will take up a permanent residence in a little town about eighty miles from Toronto, where Mr. Hall will be organist at the Episcopalian Church. Frederick Hall, Mr. Hall's older son, has been elected organist at Trinity Church, Pittsburg, to succeed his father.

The Glee Club of the Maryland State Normal School gave its annual concert in the assembly hall of the school May 8 before a large and enthusiastic audience. The officers of the club are Ethel W. Greasley, president; Eutha Downs, vice-president; Madeleine T. Riggan, secre-

tary; Emily Barnes, treasurer; Lula Sisk, accompanist, and Thomas L. Gibson, director.

Mrs. Francis James Oakes gave a recital in New York on the evening of May 14 at the Plaza to raise funds that a young woman now studying music abroad may finish her course. Among those who appeared were Archie Gunn, Mai Wyota, soprano, and Templar Saxe, a tenor of the Savage English Opera Company; Mr. Rice, an impersonator, and Clifford Walter, of England.

The Unschuld Club held its last meeting May 8, in Washington, D. C., when a program of unusual interest was rendered by the pupils before an audience that filled the parlors of the University of Music to overflowing. Mme. von Unschuld also took this occasion to introduce a young pupil of twelve years of age, Mary T. Donahoe, for whom she predicts a brilliant musical career.

Hugo Troetschel gave his one hundred and thirty-sixth recital, and his last for the season, in the German Evangelical Church, Brooklyn, on the evening of Monday, May 11. He was assisted by Bertha Louise Peters, alto; Andreas Gardthausen, basso, and several organ pupils of Mr. Troetschel, including Henry L. Tetamare, Anna Kreamer, Herman Huppenbauer, Mabel Lindhorn and Alfred M. Adams.

The Northwest Music Teachers' Association, organized some time ago in Seattle, Wash., expects to hold its first convention in Seattle during the last week of June, the dates to be announced later. The association includes in its territory the States of Washington, Oregon, Idaho and Montana, and has among its members a large proportion of persons most prominently interested in music in this large territory.

The Phoenix Choral Society, of Phoenix, Ariz., recently gave an excellent performance of "The Messiah" at the Arizona School of Music. The soloists were Amalia Schmidt-Gobble, of Davenport, Iowa, soprano; Marie Thomas, of Los Angeles, Cal., contralto; Thomas Francis Hughes, of Phoenix, tenor, and Irving Hunt Andrews, of Los Angeles, baritone. The orchestra was that of the School of Music and there was a chorus of over eighty.

The Grace Church Choir, of Oak Park, Ill., under the direction of Kennard Barradell, presented "The Mikado" at the Warrington Theatre on the evening of May 2. The parts were well sustained by Mr. Barradell, as *Nanki Poo*; G. Roy Hall, as *The Mikado*; Lewis H. Lozier, as *Ko Ko*; Frank R. Bagley, as *Pooch Bah*; Edwin Luff, as *Pish Tush*; James Durant, as *Nee Ban*; Ila B. Hinshaw, as *Yum Yum*; Mary Silver, as *Pitti Sing*; Mrs. G. Roy Hall, as *Peep Bo*, and Helen Bagley, as *Katisha*.

The Pittsburg Male Chorus, James Stephen Martin, director, gave its closing concert of the season on the evening of Friday, May 8. The concert was given exclusively for the associate members of the club, and there was no box office sale of tickets. The program was almost entirely new to Pittsburg, two numbers of especial interest being "The Phantom Host," by Hegar, a Swiss composer, and a cantata setting of Sir Walter Scott's poem, "Lochinvar," by W. S. Hammond, an American composer.

The general plan of work pursued at the Summer classes of Louis Arthur Russell, of the Normal Institute of Music, Carnegie Hall, New York, and Newark, N. J., includes classes for teachers, in which Mr. Russell's books are used, fundamental and advanced technique, interpretation and ensemble in pianoforte; music reading, choral practice, vocal technique, vocal culture and physical culture, in vocal study, analysis, form, harmony, history of music and biography, in theory. The Summer classes are under Mr. Russell's personal direction.

The Orpheus Club, of Tacoma, Wash., will give its Spring concert on the evening of Wednesday, May 20, and it is probable that Miss Munro,

of Whitford College, will give a group of compositions for the piano. President Middleton of the club has received word from Victoria stating definitely that the Arion Club of that city will visit Tacoma in June and join with the Orpheus men in a public concert, which is scheduled for June 5. This visit is a return of courtesies on the part of the Tacoma Club for three days spent in Victoria last season as guests of the Arion Club.

The State Society of Music Teachers, of Iowa, will meet in Charles City, Iowa, June 23 and 26. Emil Liebling, of Chicago, will be the guest of the society, and will conduct the piano round table of the convention, and will also give a Moszkowski lecture-recital on the afternoon of Thursday, June 25. Other round tables, with the exception of the violin, will be on voice, Mrs. Frank R. Watson; church music, E. A. Brazelton; harmony, Scott B. Prowell; public school music, C. A. Fullerton. The conductor of the violin round table has not yet been announced.

The second in the series of students' recitals at the studio of Ellsworth Giles, of Pittsburg, was given on the evening of Thursday, May 7. Those who sang were E. Lucille Miller, Mrs. Frank J. Neely, Jeanne McCloy, Mrs. Paul Sturtevant, Eunice Pearce, Octavia Wood, Paul Heilman, Florence McNeel, of Warren, Pa., Catherine Lingenfelter, Helen Baschoff, Ida Heatley, Catherine Cooper, Parker, Pa., Eva Sykes, S. L. Kuldell, Hanson Rose, Clarence Newman, J. C. Nevin, W. C. Murphy and J. W. Donaldson. As is the rule in these recitals, the audience was made up entirely of music students.

An organ recital by the organist, Frank Bradley, and an excellent program of vocal music were given in the Church of the Messiah, Detroit, Mich., on Thursday evening, May 14, by the choir of fifty vested male voices assisted by the Marshall Musical Club. The soloists were Masters David Scully and Gerveys Grylls, sopranos; Bertram Beer, tenor, and George Sperry, bass. The choruses rendered included "The Heavens Are Telling" (Haydn's "Creation"), "Hallelujah" (Handel's "Messiah"), "How Lovely Are the Messengers" (Mendelssohn's "St. Paul"), preceded by the duet, "Now We Are ambassadors."

The Chicago North Side Choral Club, under the direction of George C. Spelman, assisted by the Chicago Treble Clef Quartet, gave a concert at the Grace English Lutheran Church on the North Side, Thursday evening, May 7. The choral club sang Fanning's "The Miller's Wooing," Oley Speaks's "In May Time," Giebel's "Tis Morn," Mozart's "Gloria" (twelfth mass), Pinsuti's "Spring Song," Barnby's "Sweet and Low," Cowen's "Bridal Chorus" (Rose Maiden). The quartet sang several selections, and Mr. Spelman contributed two solos: Damsch's "Danny Deever" and Bullard's "The Sword of Ferrara," with fine effect. The singing of the club under Mr. Spelman's baton was excellent.

Willard Flint, one of Boston's most successful basso soloists and teachers, has concluded arrangements for a new studio at No. 160 Boylston Street, Boston. His old studio at No. 149 A Tremont Street will be closed the last of this month, and Mr. Flint will be found in his new location June 1. In addition to his extensive concert and oratorio work this year he has found considerable time for teaching. Mr. Flint's recent appearance as soloist with the Handel and Haydn Society was the fifth occasion on which he has been soloist with this excellent choral organization. It is doubtful if this record of appearances with a Boston musical organization is equaled by any other Boston soloist. Mr. Flint will close his studio for the season the last of June and will go to his Summer home at Hyannis, Mass.

An organ recital was given at Lafayette Avenue M. P. Church, Baltimore, on May 7, by Jessie L. Armstrong. She was assisted by Lula Holmes and Lucynda Rawley, at the organ, and Mary E. Lamborn, soprano.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Beddoe, Dan—St. Albans, Vt., May 26 and 27; Keene, N. H., May 28 and 29.
Bennet, Pearl—Buffalo, N. Y., May 25; Arbor Beach, Mich., May 26; Detroit, May 27; Lansing, May 28.
Cole, Kelley—Cleveland, May 16 to 20; Shelbyville, Ky., June 2; Louisville, June 4.
Croston, Frank—Kingston, N. Y., May 19; Utica, N. Y., May 20; Rome, N. Y., May 21; Onondaga, N. Y., May 22; Burlington, Vt., May 23; St. Albans, Vt., May 26 and 27; Keene, N. H., May 28 and 29; Flemington, N. J., June 4.
Cunningham, Claude—Ann Arbor, May 16.
Daniel, Tom—Baltimore, Md., May 22; Norfolk, Conn., June 1, 2 and 3.
Hinkle, Florence—Geneva, N. Y., May 21.
Hissom de Moss, Mary—San Francisco, Cal., May 17-24; Seattle, Wash., May 26 and 27; Bellingham, Wash., May 28; Tacoma, Wash., May 29 and 30; Seattle, Wash., May 31.
Hudson, Caroline—Buffalo, May 25; Detroit, May 26; Lansing, Mich., May 28; Wyandotte, Mich., May 29; Worcester, Ohio, June 16.
Hussey, Adah Campbell—Somerville, N. J., June 3.
James, Cecil—Canaan, Conn., May 22; Salisbury, Conn., May 23.
Johnson, Edward—Ann Arbor, May 16.
Knight, Josephine—Frederick, Md., May 18 and 19; Keene, N. H., May 20.
Martin, Frederic—Frederick, Md., May 18 and 19; Winston-Salem, N. C., May 22 and 23; Lansing, Mich., May 28;

Saginaw, Mich., May 20; Ames, Iowa, June 1; Grand Rapids, Mich., June 4; Detroit, June 5.
Miller, Christine—East Liverpool, Ohio, May 21; Wooster, Ohio, June 16.
Mullford, Florence—Frederick, Md., May 18 and 19; Halifax, N. S., June 1 and 3.
Renwick, L. L.—Ann Arbor, May 16.
Ritter-Kelsey, Corinne—Ann Arbor, May 16.
Schumann-Heink, Ernestine—Ann Arbor, May 16.
Spencer, Janet—Ann Arbor, May 16.
Waldo, Helen—E. Orange, N. J., May 18; Paterson, N. J., May 19; Brooklyn, May 25.
Wells, John Barnes—Ithaca, N. Y., May 29 and 30.
Werrenrath, Reinald—Mount Vernon, N. Y., May 19; Burlington, Vt., May 25; St. Albans, Vt., May 26 and 27; Halifax, N. S., June 2 and 3.
Wheat, Genevieve—Canaan, Conn., May 22; Salisbury, Conn., May 23.
Whiting, Arthur—Brooklyn, May 22.
Witherspoon, Herbert—Ann Arbor, Mich., May 16.
Young, John—New Brunswick, N. J., May 18; Geneva, N. Y., May 21; Winston-Salem, N. C., May 23, 24 and 25; Flemington, N. J., June 4.



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ELABORATE PLANS FOR BACH FESTIVAL

Mr. Finck Gives Preliminary Lecture on Mass to Be Sung at Montclair

MONTCLAIR, N. J., May 11.—Henry T. Finck, music critic of the New York *Evening Post*, gave a lecture on the Bach B Minor Mass at the First Congregational Church here, yesterday afternoon, when the principal motives were played on the organ by Frank Taft. The lecture acted as a foreword to the annual Bach Festival to be given here May 22, 23 and 24. Besides the mass Frank Taft, the conductor, has selected other numbers that reveal Bach's genius at its best. The first meeting on Friday noon is an organ prelude, at which some of Bach's finest organ works will be played.

The second meeting, on Friday evening, will begin with a chorale, played first by trombones in the tower, then on the organ and finally sung as a hymn by choristers and congregation. There will be two other chorales besides the "Kyrie" and "Gloria," which constitute the first part of the mass; the invocation and reading of the Epistle, reading of the Gospel and ascription and benediction. The Saturday afternoon meeting will be an orchestral interlude, the works performed being the Concerto Grosso in F Major for strings, oboes, bassoon and chorus; the concerto for two pianofortes in C, with string orchestra; the "Song of Pan" from the "Peasant Cantata," for baritone, and the Suite in C, for strings, oboes and bassoon. The fourth meeting, on Saturday evening, begins with a chorale presented in the same manner as on Friday evening. The other musical numbers include the second part of the mass, which consists of the "Credo," "Sanctus," "Osanna," "Benedictus," "Agnus Dei" and "Dona Nobis."

At the fifth meeting, on Sunday afternoon, there will be two chorales and two motets. The organist of the festival will be Samuel P. Warren and the solos in the mass will be sung by Mrs. Marie Kunkel Zimmerman, soprano; Mrs. Gertrude Stein Bailey, contralto; Nicholas Douy, tenor, and Dr. Carl E. Duft, basso.

Paolo Gallico and Leopold Winkler will be the festival pianists and will play the C Major Concerto, for two pianos. The Bach choir (135 voices) and the chorale choir (sixty boys, women and men—choir of St. Luke's Church, Walter S. Young, choirmaster) will sing at the second, fourth and fifth meetings. The orchestra at the second and fourth meetings will consist of forty instruments, and at the third meeting of twenty-six instruments selected from the Philharmonic Society of New York, Henry P. Schmitt, concertmaster. Mark Andrews will be organist and Dion W. Kennedy assistant organist.

Pablo Sarasate, the Spanish violinist, and his concert associate of many years, Berthe Marx Goldschmidt, the pianist, have just concluded a series of fifty-nine concerts in Germany and Italy.

The Status of Music in Costa Rica

(Continued from page 19)

Baltimore, Md. Besides these, there were some plantation songs, "My Old Kentucky Home" and "Old Black Joe," winding up with some modern ragtime songs and dances. The Cathedral of this city has a magnificent pipe organ, and in the hands of its present organist speaks well for itself. At Cartago and Limon we also find good bands as well as many good musicians.

At Limon I met a very cultured gentleman, John Le France, well versed in things good in the world of music, posted on famous compositions, although neither player nor singer. He has two daughters who sing. We can look for greater things in the music line as well as the other lines of productiveness in which this shall be one of the coming republics of the world, as it is most bountifully supplied with good material.

Three Instructive Recitals

NEWARK, N. J., May 11.—The first of three instructive recitals under the auspices of the Musical Culture Club, of the College of Music, Newark, N. J., in Hahne & Co.'s Auditorium, took place on Wednesday afternoon of last week, when the subject was "The Opera Composers." The soloists were Mrs. Clifford Marshall and Norma Whitfield. Louis Arthur Russell is the musical director of the club.

"I was a celebrated pianist and a great success with the public," confided the sad-eyed man to his companion, "but I had a misfortune which threw me out of favor with my audiences and cut off my revenue as a performer."

"What was your misfortune?" asked his friend.

"My hair fell out!"—*Bohemian*.

\$200,000 OFFERED TO BONCI

Buenos Aires Impresario Willing to Pay Him \$2,000 a Performance

PARIS, May 10.—Alessandro Bonci, the tenor of the Metropolitan Opera House, New York, has received from Signor Ciacchi, impresario of the Italian Grand Opera at Buenos Aires, an offer of \$2,000 a performance for 100 nights next year.

Mr. Bonci will accept if Ciacchi will consent to his arriving there a week after the close of the New York season. Bonci left here to-day for Vienna, where he has been engaged to sing in "Don Giovanni" and "Rigoletto."

Mistaken for a Prince

When Clarence de Vaux-Royer was in Washington, D. C., about a month ago in company with Frank Croxton, Dr. and Mrs. Franklin Lawson and Mr. and Mrs. Frank Ward, these artists having been engaged to give a private concert there, he stopped at the New Willard Hotel. About this time Prince Helie de Sagan, who had kept the New York reporters busy guessing as to his whereabouts, was said to be in Washington and stopping at the New Willard.

As Mr. de Vaux-Royer was about ready to leave the hotel just before the hour for the concert his telephone rang, the clerk stating that a young lady reporter from the *Star* wished to interview him.

Believing that information regarding his concert was wanted the violinist went to greet the reporter. To his surprise her first question was:

"Are you the Prince Helie de Sagan?"

"No, I am not," he replied.

"Are you quite sure you are not the Prince?"

"I am certain of it."

"Do you know the Prince?"

"Only by sight."

But the insistent young reporter could not be satisfied, and it was not until Mr. Croxton took Mr. de Vaux-Royer by the shoulder and dragged him away, saying, "Come on, Prince, it's time for the concert," that the tenseness of the situation was relieved.

And now Mr. de Vaux-Royer is asking his friends if they really think he resembles the much-discussed fiancé of Mme. Gould.

Encouragement Needed

To the Editor of MUSICAL AMERICA:

Your paper is enjoyed by me more than I can tell you. It is a great inspiration. I hope you will never lose an opportunity to encourage, as that is what the average person needs, if not every one of us.

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